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Proceedings from the Sunbird Seminar for artists, art historians, and art educators from the California State University campuses are documented in this volume. The presentations included discussions about the national context for art education and teacher credentialing in California, the Snowbird projects sponsored by the Getty Center for Education in the Arts, the history of art education, and the four disciplines included in discipline based art education (DBAE). Seminar participants also had an opportunity for small-group discussions and working sessions, during which they began the process of planning projects that would enable their art education programs to meet the recommendations of the California curriculum guidelines in art. Summary reports from 16 California State University campus projects are included. A Sunbird Projects Directory and request for proposals form concludes the volume. (KM)

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Sunbird

The Final Report

ED354167

Final Report on the Proceedings of the Sunbird Seminar on Preservice Art Education
Long Beach, May 1989

and

Summaries of the Preservice Art Education Projects at Sixteen of the California State University Campuses

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Sunbird

Final Report on the Proceedings of the Sunbird Seminar on Preservice Art Education

and

Preservice Art Education Projects at 16 of the California State University Campuses

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The Getty Center for Education in the Arts

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Introduction

By

Mary Ann Stankiewicz, Program Officer

Getty Center for Education in the Arts

One of the challenges currently facing American education is how to meet calls for reform, renewal, and restructuring, while at the same time facing fiscal constraints. Partnerships between public and private sectors offer one means to effect changes. The partnership documented in this Sunbird Final Report between the California State University and the Getty Center for Education in the Arts represents the continuing interest of a private operating foundation in leveraging change in art education and the support of a major state university system for faculty and curriculum development.

The California State University system is the largest system of senior higher education in the United States. Its 20 campuses grant more than 1,500 bachelor's and master's degrees annually in 240 subject areas. According to statistics available from the Chancellor's Office, the California State University educates 50 percent of the state's teachers, offering a full range of teaching and school service credentials.

The Getty Center for Education in the Arts, an operating entity of the J. Paul Getty Trust, is committed to strengthening the quality and status of arts education as a subject of study in the nation's schools. The Center believes that art should be treated as a serious subject in general education, one that is presented through a sequential curriculum with appropriate instructional time, materials, and administrative support. The Getty Center advocates an approach known as discipline-based art education (DBAE), which draws upon content from four disciplines that contribute to creating, understanding, and appreciating art: studio art, art criticism, art history, and aesthetics.

The California State Department of Education has mandated a similar multifaceted approach to art education in California schools in its *Visual and Performing Arts Framework*. The California State University, the primary venue for professional teacher education in this state, has a significant responsibility for effecting change in the field of art education. By co-sponsoring the Sunbird Seminar in May 1989, the California State University and the Getty Center indicated their commitment to building programs to help credential candidates, both general classroom teachers and K-12 art specialists, improve teaching in art so that instruction meets the goals and outcomes of the state *Framework*.

Teams of artists, art historians, art educators, and educators from 17 of the California State University campuses attended the Sunbird Seminar, where they heard presentations on the national context for education reform and teacher education, the context for art education and teacher credentialing in California, the Snowbird projects sponsored by the Getty Center as an attempt to leverage change in art teacher education nationally, the history of art education, and the four disciplines incuded in DBAE. Seminar participants also had an opportunity for small-group discussions and working sessions, during which they began the process of planning projects that would enable their art education programs to better meet the recommendations of the California *Framework.*

Following the seminar, the participating teams became eligible for preservice contracts to support faculty release time to plan and implement new courses and to develop new instructional resources and other change efforts. Funds provided by the Center were matched by contributions of assigned time from the university. Members of the planning committee reviewed the proposals submitted following the seminar. Sixteen of the 17 institutions which applied for contracts were funded and carried out their projects during the 1989-90 academic year.

Fully half of the Sunbird projects addressed multicultural content for the art curriculum and cultural diversity among students, issues that are growing in importance for art education as well as for education in general. The importance of exploring the uses of newer technologies in art education was a theme in several Sunbird projects. Each project reflects the distinctive needs of a particular art education program within a unique campus community. Nonetheless, the projects are unified by their efforts to more effectively meet the recommendations of the California *Framework.*

The Getty Center for Education in the Arts is pleased to have co-sponsored the Sunbird project with the California State University. The project was developed under the leadership of Diane Vines, then Director of Special Programs in the Chancellor's Office, and of Stephen Mark Dobbs, who was Senior Program Officer at the Center while on leave from San Francisco State University. This report was edited by James W. McManus of Chico State University, who also served on the planning committee. Other planning committee members included Annabelle Simon-Cahn, Sally Casanova, Leonard Hunter, Pamela Sharp, Wayne Sheley, Ron Silverman, and myself. As Program Officer at the Getty Center for Education in the Arts during much of the course of this project, Phillip C. Dunn was responsible for maintaining the quality of the program. Ronald S. Lemos, Assistant Vice Chancellor for Academic Affairs, and Patrick Watkins, Director, CSU Summer Arts, have shepherded this report through the publication process.

The Sunbird Final Report complements the Getty Center's other reports on preservice projects at a national level, *The Preservice Challenge: Discipline-Based Art Education and Recent Reports on Higher Education* and *From Snowbird I to Snowbird II: Final Report on the Getty Center Preservice Education Project.* These reports demonstrate the Center's commitment to encourage the development and implementation of broader course requirements for future art specialists and of more comprehensive and substantive art education methods courses for future elementary classroom teachers. More important, this Sunbird Report demonstrates the California State University's commitment to continuing its focus on the quality of instruction, the preparation of students for a multicultural society, and the improvement of arts education for California teachers and students.

April 1991

Sunbird

Proceedings of the Sunbird Seminar on Preservice Art Education

cosponsored by
the California State University
and
the Getty Center for Education in the Arts

Welcome from the Getty Center for Education in the Arts

By
Leilani Lattin Duke, Director
Getty Center for Education in the Arts

It's indeed a pleasure to welcome all of you on behalf of the Getty Center for Education in the Arts. Some of you may be curious about the name of this seminar: Sunbird. I thought I'd share some of the background to give you a context for how this seminar came about. Its inspiration is from a seminar that the Center held almost two years ago in the beautiful mountains of Snowbird, Utah. There were teams of faculty members there from 15 universities from around the country paralleling the kinds of faculty members at this meeting today—members from the departments of art history, studio art, aesthetics, and criticism, as well as art educators. But I'm getting a little bit ahead of myself, because what I'd like to do is go back four years ago to give you an idea of why the Center began to be interested in teacher preparation in the first place.

It started when we asked two very simple questions: How are art teachers and general classroom teachers prepared to teach art in the classroom to kindergarten through 12th-graders? Why did teachers seem to be reluctant and reticent to include content and inquiry processes from the art disciplines such as art history and art criticism and aesthetics, content areas that weren't being integrated as deeply with studio art production instruction as we had hoped they might be? In trying to find the answer to those questions, we commissioned a survey to look at a number of art education programs around the country. That survey was conducted by Mary Ann Stankiewicz, who at that time was on the faculty of the University of Maine and is now here on the faculty of California State University, Long Beach.

Some of the findings from that study helped us to answer the question: Why weren't teachers incorporating a more multifaceted approach to art in their instruction? We found that most art education programs required teachers to take anywhere from two-thirds to three-quarters of their course work in studio art production. In fact, on some campuses the only requirement in art history was for six hours. On other campuses it was increased to 12 hours. But on none of the campuses around the country that we studied did we find any requirement in aesthetics or in art criticism. So it became pretty clear to us by looking at the results of the survey that there were some very substantive reasons why art teachers were not teaching content from the other art disciplines as thoroughly as they were teaching content from the studio art discipline.

With the findings of that survey in hand, we then conducted a number of meetings with deans of fine arts and with deans of schools of education around the country asking them what the Center might do to begin raising the consciousness of faculty members—not only in art education, but in the art disciplines as well—to some of the needs we found from this survey. The result of those discussions with these deans then led us to invite a number of universities to a seminar in Snowbird, Utah, in August 1987. And from that seminar came a number of new collaborations and course developments from the partnerships that art historians, art educators, studio artists, aestheticians, and critics were all able to develop during their time together. The results of that Snowbird meeting and the courses and the instructional materials that were developed from it are going to be published next fall by the Center.* But it was because of the success of Snowbird that we were interested in seeing whether something like Snowbird could happen in California.

Three years ago, as Wayne Sheley, Dean of Fine Arts at California State University, Long Beach, mentioned, in September 1986 the Chancellor's Office, State Superintendent of Education Bill Honig, and the Getty Center sponsored a one-day meeting at San Francisco State University to introduce faculty representatives from the then 19 campuses of the California State University system to the California *Visual and Performing Arts Framework*. We felt that this framework was a model framework for the entire country and, in fact, it has been used by many other states in updating their own curriculum guidelines in the visual and performing arts. That one-day meeting set a lot of wheels into motion, not the least of which were some additional projects the Center has undertaken with Bill Honig's office in staff development. We're helping to support two regional institutes for staff development for teachers and administrators in Fresno and Sacramento. We've also helped to support the development of a statewide arts education plan through the superintendent's office that is now almost completed, and in your folders there is an executive summary of that plan. As you'll note, there is a recommendation that relates to teacher preparation in arts education.

We're very pleased to be sponsoring this event with the Chancellor's Office for the next two and one-half days. The Center works in partnership with many organizations around the country who are committed to improving arts education. But the California State University is one of the most important in our minds because it trains 80 percent of the teachers who remain in California schools and another 10 percent that go out across the country. So we have a tremendous opportunity in this state to take a leadership role and a catalytic role in the way in which we train, not only our art teachers, but our general classroom teachers as well, to teach the arts. We hope that you will find this seminar as provocative and as stimulating as the Snowbird Seminar a year and a half ago. We hope that through our role, with the Center as a catalyst and as a facilitator for it, we will be able to help develop this and follow through on some additional projects to ensure that the kinds of programs that we hope will develop in teacher education programs can become reality throughout all of California's schools. The program is an exciting one.

I want to give special thanks to the planning committee members, who worked very hard. Their energies and their commitment, I think, are realized in the kinds of speakers and presentations that

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*Published as *From Snowbird I to Snowbird II: Final Report of the Getty Center Preservice Education Project* (Fall 1990).

you'll be hearing over the next two and one-half days. In addition, I want to give special thanks to our program officer at the Center, Stephen Dobbs, who really has the major responsibility for carrying this through on behalf of the Center, and to Diane Vines, who has the major responsibility for carrying all of this through with the Chancellor's Office. It's a pleasure to be with you—and I look forward—and I hope you do—to the following presentations. Thank you very much.

Reflections on the Arts

By
W. Ann Reynolds, Chancellor
The California State University

It seems that at just about every conclave on higher education these days there is at least some allusion to the importance of collaborative efforts with those outside the university.

Whenever I hear those references to the importance of collaboration, I always feel a certain sense of satisfaction, because we at the California State University (CSU) have been truly blessed by the wonderful partnership we've been able to enjoy with the Getty Center for Education in the Arts on so many exciting projects over the past several years. This Sunbird Seminar is yet another perfect example.

The CSU-Getty Preservice Education Project is a collaboration between our two institutions that I believe will contribute significantly to improving education for California's schoolchildren. I'm delighted that the CSU is a part of it and very proud that so many of our faculty are here today to participate. It's a joy to welcome all of you to Long Beach.

I'd like to thank Lani Duke, Director of the Getty Center, and Stephen Dobbs, the Senior Program Officer—who is on leave from his faculty position at San Francisco State—for their efforts in making this seminar possible.

This seminar comes at an interesting time in the evolution of arts education. All of us in this room cherish the arts and the important role they play in enriching our lives and shaping society. In my opinion, arts education is as fundamental for a student's progress as math or history or any other subject.

Yet there continues to be a debate in some circles about whether or not fine arts instruction should be a required part of a student's education. Several months ago an article in the *Chronicle of Higher Education* went so far as to question whether fine arts should even be taught at the university. The author was of the opinion that artists are born, not made, and the university is wasting its time trying to train people to sculpt or compose or act.

This is such absolute nonsense that my immediate reaction is to dismiss these people as misinformed kooks and lump them with those in the Flat Earth Society or the crowd that believes Elvis is holding a concert on Mars next week.

Unfortunately, this attitude has found its way into the infrastructure of education. In the period between the mid-1960s and the mid-1980s, we saw many arts programs disappear from our public schools. Arts instructors, their classes dissolved, were being required to teach English or physical education instead of their calling. At the elementary level, the number of arts consultants in California shrank from more than 400 in 1967 to fewer than 30 in 1981. At the secondary level, eight out of ten students were receiving no arts instruction at all.

While momentum has built over the past five years to reverse much of this, there are still many obstacles. For example, to graduate from high school, the state of California requires students to have completed one year of foreign language or a year of visual and performing arts. Efforts to change the "or" to an "and"—to require one year of visual and performing arts—unfortunately have little hope of passing the state legislature in the near future.

This lack of recognition of the arts saddens me. It is difficult for me to imagine someone who doesn't appreciate the vital role that the arts play in our society; someone not moved by something as sublime as an Ansel Adams photo, by something as awesome as a Rodin sculpture, or as glorious as a Beethoven symphony.

It was historian Lewis Mumford who said, "A community whose life is not irrigated by art and science, by religion and philosophy, day upon day, is a community that exists only half alive." We do not want a community that is half dead—we want one that is alive with artists as well as businesspeople, musicians as well as lawyers, teachers as well as doctors. I don't think we'll fully achieve that until more students are taking fine arts courses.

The public, fortunately, seems to favor that. A recent survey conducted by the National Research Center of the Arts, an affiliate of Louis Harris and Associates, found that 91 percent of those Americans polled believe that children in school should "be exposed to theater, music, dance, exhibitions of paintings and sculpture, and similar cultural events." A solid majority of those surveyed favor regular full-credit courses in everything from creative writing (which was supported by 84 percent of those surveyed) to drawing, painting or sculpture (which received 78 percent support), and art appreciation (supported by 74 percent). Two out of three people put arts courses on a par in educational importance with English, math, science, and social studies. And in an era noted for its aversion to taxes, 72 percent said they were willing to pay more taxes in order "to make sure that children in school will be able to learn about the arts."

There are very few undertakings on which three-quarters of the population see eye-to-eye, let alone for which they are willing to pay more taxes. As this type of support is made clear to legislators, I think we'll see greater emphasis on the arts in our schools.

We know from that same Harris survey that attendance at art museums has increased 24 percent since 1984 and that more people are buying classical music than ever before. Clearly, the arts are an important part of our lives.

Yet when we set out to upgrade the entrance requirements for the CSU, we knew from surveys that we had conducted that our one-year requirement of study in the visual or performing arts would present the greatest challenge. In 1986, only 40 percent of our eligible applicants had fulfilled the arts requirement. But great challenges can bring great rewards. By 1988, just two years later, more than 61 percent of our eligible applicants met the requirement. That's a 50 percent improvement in two years, and it showed that our efforts were having a dramatic impact on the class selections of high school students across the state.

Today there is concern that the state will not be able to meet the need for new art teachers. A 1987-88 California Basic Educational Data System (CBEDS) study indicates that the average class size in art is 27.8, in dance it is approximately 31 students, and in music it is an astronomical 47.2. If the state is serious about reducing class sizes, as they claim to be in the wake of Proposition 98, many more arts teachers will need to be recruited. I feel as though the CSU has had an important role in this new emphasis on the arts in our public schools, and I'm very proud of that.

Study in the arts is important for a number of reasons. Besides teaching people technique, it makes them more aware of what goes into art, giving them a greater appreciation of it and thus cultivating future audiences, collectors, and museum goers. But perhaps most importantly, it teaches people how to think. You know, it was Einstein who described art as "the expression of the profoundest thoughts in the simplest way." Appreciation of art is just as important for students as creating it. An appreciation of aesthetics is an important component of functioning in society.

Two years ago the Getty Center sponsored a conference where Don Crawford, a philosophy professor from the University of Wisconsin, outlined three reasons why aesthetics are so important to a student's education: First, understanding the nature of art, our experience with it, and the concepts we use to talk about it "are part of understanding who we are and what values we have"; second, critical examination of our beliefs about art can make us more perceptive, more discriminating, and lead to better decisions "in what art we choose to appreciate and preserve, as well as create"; and third, the study of aesthetics "becomes an introduction to the more philosophical activity of acquiring self-knowledge."

Aesthetics can thus be seen, not as an esoteric elective, but as an integral part of the shaping of a complete student.

At the CSU we feel we have an important role to play in exposing students to the arts and all that they mean to society. The university has a responsibility to ensure that poetry exists to temper technology; that music enlivens and enhances our educational growth; that dance and sculpture challenge our imaginations as much as any new scientific discovery.

To be successful in this pursuit, we need to get the word out. Last month I was in Washington, D.C., to meet with representatives of the American Council for the Arts, in the hope that the CSU might be able to join with them in a national campaign to increase public awareness of arts education. We hope to join with the Getty Center on a statewide arts awareness campaign, and we're trying to increase the publicity given our own arts initiatives.

CSU Summer Arts is now the largest interdisciplinary arts program in the western United States and, possibly, the nation. We're in the process of securing a permanent site in Marin County for the program. When it gets established at that location, I think Summer Arts will receive enormous national exposure.

The students from the Los Angeles County High School for the Arts—which is located at our Los Angeles campus—are gaining a national reputation as well, both for their artistic accomplishments and classroom achievements. Last year the senior class scored in the top two percent in the state in reading and the top 25 percent in math on the California Assessment Program test.

The Joffrey Ballet is now in residence, creating a unique opportunity for those who want to study dance as well as those who just enjoy watching it; the Arts Faculty Institute is providing our arts faculty an opportunity for rejuvenation by letting them focus on their own art; the Distinguished Artists Forum has created an exciting link between our faculty and professional artists; and CSU alumni are having an enormous impact in every area of the arts.

The number of prominent artists from the CSU is overwhelming: actors such as Kevin Costner, Tom Hanks, Danny Glover, Debra Winger, Gregory Peck, Edward James Olmos, and Carl Weathers; singers who range from pop star Johnny Mathis to Metropolitan Opera soprano Carol Vaness; entertainers like Steve Martin and the Smothers Brothers; sculptor Robert Graham; playwrights Luis Valdez and James Houston; painters Mark Kostabi, Mel Ramos, Wayne Thiebaud, and Roy De Forest; and countless thousands of other truly distinguished artists.

Arts education is on the upswing, and that's because more and more people are seeing just how very important it is. As we look to the future of education and the role the arts play in it, I am reminded of a story about Renoir, the great French painter. In his old age Renoir suffered from crippling arthritis, which twisted and cramped his hands. Henri Matisse, his artist friend, watched sadly while Renoir, grasping a brush with only his fingertips, continued to paint, even though each movement caused stabbing pain.

One day, Matisse asked Renoir why he persisted in painting at the expense of such torture.

Renoir replied, "The pain passes, but the beauty remains."

So it is with all the arts: their contribution is lasting, and their impact is something we want everyone in this state to feel. That's why I'm so pleased that we have the chance to work with the Getty Center and so delighted that you are here to help make the Preservice Education Project come to life.

Conference Program

Thursday, May 11

8:00 a.m.	Registration Opens
	Continental Breakfast
9:00 a.m.	GENERAL SESSION I
	Welcome from California State University and CSU Long Beach
	Wayne Sheley, Dean, Fine Arts, CSU Long Beach
	Welcome from the Getty Center for Education in the Arts
	Leilani Lattin Duke, Director
	Art's Important Role in Our Culture, Background and Overview for Sunbird Seminar
	Diane Vines, Director, Special Programs, Office of the Chancellor, California State University
	Keynote Address: Valuing Art in Public Education
	Terrell H. Bell, U.S. Secretary of Education (1981-84)
	Question and Answer Session
10:45 a.m.	Break
11:00 a.m.	Panel Presentations: "The California Context"
	Walter Marks, Superintendent, Richmond Unified School District
	Lai-Ming Chan Meyer, Principal, Commodore Stockton School, San Francisco
	Gail Wickstrom, Associate Superintendent for Curriculum & Instruction, Torrance Unified School District
	David Wright, Teacher Credentialing Commission, Sacramento
	Introduced by Joan Peterson, Visual and Performing Arts Consultant, State Department of Education, Sacramento
	Question and Answer Session
12:45 p.m.	Lunch
2:00 p.m.	GENERAL SESSION II
	Media Presentation: "CSU - The Arts"
	Introduced by Diane Vines
	Campus Introductions: "The CSU Context"
	Team Leaders
3:30 p.m.	Break
3:45 p.m.	Snowbird Presentations: "Campus Projects in Preservice Art Education"
	Frances Thurber, Professor, University of Nebraska
	Donald Herberholz and Kurt von Meier, Professors, CSU Sacramento
	Introduced by Stephen M. Dobbs, Senior Program Officer, Getty Center for Education in the Arts
	Question and Answer Session
5:00 p.m.	Adjournment
7:00 p.m.	Dinner

Friday, May 12

8:00 a.m.	Continental Breakfast
9:00 a.m.	GENERAL SESSION III
	Overview of Day/Media Presentation: "History of Art Education in America's Schools"
	Stephen Mark Dobbs
	Presentation in Art History
	Anthony Janson, Chief Curator, John & Mable Ringling Museum of Art, Sarasota, Florida
	Introduced by Annabelle Simon-Cahn, CSU Bakersfield
	Presentation in Aesthetics
	Ronald Moore, Director, Humanities Center, University of Washington
	Introduced by Mary Ann Stankiewicz, CSU Long Beach
	Question and Answer Session
11:00 a.m.	Break
11:15 a.m.	Discussion Groups (Discussion Leaders)
	Capri Room (Annabelle Simon-Cahn)
	San Marco Room (James W. McManus)
	Sicilian Room (Mary Ann Stankiewicz)
	Sienna Room (Pamela Sharp)
12:30 p.m.	Break
12:45 p.m.	Lunch
	Luncheon Remarks
	W. Ann Reynolds, Chancellor, The California State University
2:00 p.m.	GENERAL SESSION IV
	Presentation in Studio Art
	Suzanne Lacy, California College of Arts & Crafts
	Introduced by Leonard Hunter, San Francisco State University
	Presentation in Art Criticism
	Donald Kuspit, State University of New York, Stony Brook
	Introduced by Ronald Silverman, CSU Los Angeles
	Question and Answer Session
3:40 p.m.	Break
3:55 p.m.	Discussion Groups (Discussion Leaders)
	Capri Room (Stephen M. Dobbs)
	San Marco Room (Leonard Hunter)
	Sicilian Room (Ronald Silverman)
	Sienna Room (Diane Vines)
5:10 p.m.	Summary Session on the Four Art Disciplines
	Anthony Janson
	Donald Kuspit
	Suzanne Lacy
	Ronald Moore
5:45 p.m.	Adjournment
6:15 p.m.	Reception at CSU Long Beach, University Library, Art Gallery on 5th Floor

Saturday, May 13

8:00 a.m.	Continental Breakfast
9:00 a.m.	GENERAL SESSION V Campus Projects and the Request for Proposals Stephen M. Dobbs
9:45 a.m.	Campus Team Planning Sessions Team Leader Hotel Rooms
12:15 p.m.	Break
12:30 p.m.	Lunch
1:15 p.m.	Observations and Summary by Seminar Observer Ron MacGregor, Head, Visual and Performing Arts in Education, University of British Columbia Introduced by Pamela Sharp, San Jose State University Closing Remarks by CSU Diane Vines
2:00 p.m.	Adjournment

Conference Participants

Conference participants are listed by the discipline in which their campus nominated them. Team leaders are indicated by an asterisk.

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Art's Important Role in Our Culture

Diane Vines, Director

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Centuries ago in Canton, China, some inspired craftsman introduced the carving of concentric spheres from a single piece of ivory. Today, when a Westerner sees one of these pieces he or she is likely to ask, "How did they get the little spheres inside each other?" And, of course, someone of Eastern persuasion might give the answer, "The little spheres were always inside the larger ones, but it took the skill and vision of a master artist to set them free."

In the context of today's meeting, one might consider that the individual human being, in our case children and youth, is much like the carved sphere: there are worlds within worlds that can only be freed and given an integrated, harmonic relationship to one another through the use of patience, understanding, and the application of consummate skill. You and I through our patience, through our understanding, and through what skill we possess need to culture, shield, protect, and enlighten not only the future artists in our society, but also the future appreciators and consumers of the arts—the audiences, the collectors, and the museum goers.

Agnes de Mille once said, "What is the public's responsibility to the arts? You have to learn to distinguish good from bad. Support the good. And write your congressman. He may not be able to read your letters. But he can count them." Contrary to her opinion, a recent Harris poll on Americans in the arts found widespread support for the arts among the general public, although they also uncovered some disturbing facts. The Harris poll reached these conclusions. Americans are experiencing a decline of leisure time. Therefore, attendance at arts events is coming under mounting pressure. The arts in total have had a decline of 12 percent in attendance since 1984, although, and this will hearten some of you, increases occurred for attendance at art museums. There have been marginal declines in participation in the arts, and the reasons most often cited by Americans are the lack of time, the lack of facilities, and performances that are not available locally. These are the key deterrents to attending arts events.

But a substantial number of people responding to the Harris poll say that they want more arts presentations. The American public believes there is an ongoing crisis of the arts in education and a majority of those polled were concerned about the care and consideration of the individual artist in society. In addition, people believe that the arts have real societal benefits and a highly personalized importance.

I would like to provide some background for how we got here, in addition to what Lani Duke has provided you. At the national level, the National Endowment for the Arts (NEA) and the U.S. Department of Education joined forces to study the issue of arts education. The NEA report, *Toward Civilization*, proposes ways to strengthen arts education for all students. In addition, the Board of Directors of the National Art Education Association issued *Imperatives for Elementary Art Education*.

You should try to read these if you have not done so already. They say that to have real success we must make literacy in the visual arts basic by making arts education rigorous and substantive. And they say that teaching the visual arts in the schools must be expanded as quickly as possible in ways designed to bring art into the mainstream of education as a disciplinary subject of equal importance to other basic academic subjects.

Art and arts education have been of great concern and interest to the chancellor and the Board of Trustees of the CSU for several years. In a unique and highly creative move, the CSU dedicated lottery funds to support arts initiatives. Among other things, this includes support for the guest artists' programs on your campuses and the arts faculty institute; several of you have attended this week-long retreat to focus on the professional development of artists who are faculty members in the CSU. Lottery funding also includes funding for the Distinguished Artists Forum, where we bring together hundreds of faculty from across the system with distinguished artists from outside the system. Such funding provides opportunities for increasing student performance and exhibition opportunities, especially in terms of public school outreach in the arts. And the lottery provides some of the funding for the CSU Summer Arts program.

There are some very heartening things happening with the Board of Trustees. Recently, when Trustee Lansdale took over as the chair of the Board, one of her highest priorities for her term as chair was to make the CSU the premier system in the arts in the country. And I believe that we are working very hard to attain that goal.

In addition to the arts initiatives, arts education currently is receiving considerable attention at the state level in California. Other things that have stirred the pot in California include college admission requirements, summer arts programs for high school and college students, specialized arts high schools, preservice and inservice arts education initiatives, and statewide task forces. As you know, the California State University requires one year of visual and performing arts for acceptance into the university. Students are encouraged to take these courses in the same arts discipline and in two sequential terms. Courses must adhere to the *Visual and Performing Arts Framework* adopted by the State Department of Education. And a recent admission study conducted by the CSU indicates that schools are offering more courses in the arts and more college-bound students are taking these courses.

In terms of preservice arts education, there's great concern in the state about the need for additional arts teachers who are employed in the teaching of the arts. Many credentialed teachers are now assigned to teach other courses and must be allowed to return to the discipline of their choice. In addition, efforts are underway to attract people to the teaching profession in general. This effort includes the arts. A 1987-88 CBED study indicates that the average class size in art is 27.8 students. If the state is to decrease these sizes, a significant reassignment and recruitment effort must occur.

In addition to such efforts, there are preservice and inservice arts education efforts that deserve some mention. Lani Duke mentioned the meeting that we had at San Francisco State University in September 1986. This conference is a direct result of the recommendations of that report. In terms of inservice arts education, some of you have also attended the Visual and Performing Arts Staff Development Institute at Humboldt State University in conjunction with CSU Summer Arts. In that institute, we bring a representative from education and a representative from the arts from each of our campuses together with 100 K-12 teacher trainers from across the state.

Another motivating factor for the upsurge in interest in the arts is the three statewide task forces that were formed in 1987 and that have worked cooperatively in the meantime. Joan Peterson chaired the statewide advisory committee for the State Department of Education, graciously funded by the Getty Center. The second task force was the state assembly task force, which had as its purpose the review of arts education in terms of appropriate legislative programs and the level of funding to restore arts education in the schools. The goals of that task force were that every student shall have access to instruction in the arts, students should experience arts in both elementary and high school, the state should ensure that districts have funds from all sources to provide access to education, and the quality of arts education in terms of teacher qualifications and course content should be equal to instruction in other subjects.

In addition to the State Department and the assembly task forces, the California Arts Council (CAC) formed a task force on arts in education. I was fortunate to chair that task force; we focused specifically on the role of the artist and arts agency and institution in arts in education in schools. In addition to recommendations that were intended to strengthen existing programs with the CAC, we recommended a new three-pronged initiative. The first is a partnership in arts in the schools, whereby artists and arts agencies would collaborate with districts to brings arts education into the schools. The second is merit awards for artist teachers. Just as in the CSU we were concerned about the artistic development of faculty in the arts, we also as a task force were concerned about the artistic development and rewarding that artistic development for arts educators. The third prong is a California arts in education sourcebook.

The three task forces got together in November 1988. We came up with common concerns and recommendations that could then be incorporated into a legislative and funding package. We're hoping to follow that with a public awareness campaign in California to go along with the national campaign sponsored by the American Council for the Arts about the importance of arts education.

In terms of the role for higher education, Abraham Flexner has said that a university is an institution consciously devoted to the pursuit of knowledge, the solution of problems, the critical appreciation of achievement, and the training of men and women at a high level. As we forge ahead in California, we must remember that we have everything to gain from encouraging the arts. The nation needs to nurture its youth. Working to uncover our best minds and to bring out the best in all students calls for a spirit of advocacy. We'll face hostility in some sectors because the arts are often different, because they often challenge the ability of teachers, because people do not always understand the sensitivities and frustrations of the arts, a frustration that too often leads to self-doubt and underachievement. The students we must nourish are as varied and colorful as our total population.

We find them in ghettos and barrios, in small mountain schools and in big urban schools, on baseball fields, in libraries, in laboratories, or as leaders of gangs. A little digging is required to unearth the leadership we seek, but it is there. It's simply hidden.

I have great pleasure this morning in providing you an overview of this meeting. You'll note that we're asking you to work long and hard, and we're hoping that you'll also have fun and get to know your colleagues better. We also hope that you'll develop a proposal for a plan for your campus that will be submitted to us in June. All qualified proposals will be funded, so you don't have to compete with one another through these three days. We hope this opportunity to focus on arts education with your fellow faculty will be challenging and fruitful.

Keynote Address
Valuing Art in Public Education

Terrell H. Bell

U.S. Secretary of Education (1981-84)

In 1983 the Department of Education released *A Nation at Risk: The Imperative for Education Reform in America*, the result of an 18-month intensive study of a national commission to appraise the condition of American education and to rally the American people to improvement of educational opportunity and educational performance and results in this country. When the report was released, we were surprised at the response: resulting in the sales of more than 12 million copies of the booklet. The report highlighted many of the problems that we've had and still have in American education. It highlighted those problems in a way that caught the imagination of the American people and especially of the press. And we, as a result of this, experienced a great renewal of effort and concern and consciousness with respect to education in this country.

Following the release of that report in April 1983, I had an opportunity in August of that year to try to persuade the nation's governors to get behind the report and to press to implement the recommendations of *A Nation At Risk*. This opportunity came, incidentally, in Kennebunkport, Maine. The nation's governors were holding their annual National Governors Association Conference in nearby Portland. George Bush had the nation's governors over for a big lobster dinner. At that social event he talked about *A Nation At Risk* and asked me to speak to the governors about the report and to tell them what I thought they should do about it. Caught by surprise, I made the most passionate appeal that I could make for the governors to become more concerned and committed about education in America. I emphasized that education is primarily a state responsibility, but the states weren't doing a very good job in carrying out that responsibility. So I tried to be provocative and needle them. After I'd finished, the governors clamored to respond. Some of them emphasized that they felt that a representative of the Reagan administration had a lot of cheek to be urging them to do more for education since we were trying to cut education budgets every way that we could.

After they had finished, we then got into a discussion about where we were in education. The governors emphasized that they didn't know; one governor after another said that their state superintendent or their state commissioner said, "We're above the national average." I asked, how could all the 50 states be above the national average? They pointed back to me and said, "You could do something about this if you had the courage. We need to know how we stand vis-à-vis the other states."

That led to a commitment from me to publish a ranking of the states in education. I went back to our national center for education statistics and pulled together the best information that I could get to let each of these governors know how he or she ranked. The only common achievement information we had came from the college entrance exam scores. That's not a very good measure, because those that aren't college bound don't take the exam. But it was all that we had, and there are two major exams as you well know: the SAT and the ACT. We gathered the data on this, and we also had information on high school completion rates—what percentage of ninth-graders in each state graduate and what percentage drop out. We had data on the population characteristics of the states, especially what percentage of the school-age population ages 5 through 17 live in poverty and what percentage of these students are minority students. We produced a massive chart that showed expenditures per child, the average teacher salaries, the teacher/pupil ratio, and efforts states are making to finance their schools. We asked the question, "What percentage of the per capita income in the state is spent on education?" That was one of the measures we produced and sent out to these governors.

The first publication of this comparative information stirred up a response. I was roundly criticized by some and praised by others. Some states used the report and the comparative information as a means of persuading the people, the legislature, and others to make a greater effort to educate their people. Other states attacked the report and attacked the perpetrator of the report. We had a lively time.

The Council of Chief State School Officers emphasized that it was a misuse of the information to publish the college entrance exam scores. They stressed that, after all, that wasn't a very comprehensive measure. My response was, "Well, why don't you get together as a group of states and provide us a better measure?" They said, "We very well shall do that. We're not going to have this kind of malpractice around."

Six years ago last month that report was released, and I'm still waiting for the Chief State School Officers to perform in the way they promised they would in response to their criticism of my action. Secretary Cavazos and the Bush administration had a big debate as to whether they should continue publishing the wall chart. The history of the chart may not be the most pressing area of interest to this audience, but I wanted to tell you about that as a background for what I hope will be my message to you here this morning, and that is that we're not adequately educating the American people.

Some states are not trying very hard to do it, while other states are making a heroic effort. The most significant role of any state and any state government, in my opinion, is the education of their people. But we're not doing very well nationwide. As I go around the country I campaign about high school completion. The latest wall chart, the first edition of the Cavazos regime in the Department of Education that just came out, emphasizes—and Cavazos used the term "stagnating" in the national press release—that in educational achievement we've not made the progress that we all anticipated we would when the big rally started and the big flurry was launched to improve American education. I think that I could defend this statement to you when I make it. I argue that there are only six states in the United States that are adequately educating their people. And I'd like to name them: Iowa, Minnesota, Nebraska, Wisconsin, Montana, and our neighboring state—I'm from Utah—what we call "Wildoming."

To get on my list, a state has to have a low high school dropout rate and, therefore, a relatively high completion rate. It needs to be over 85 percent; I think you are generous to say that you're adequately educating your population if 15 percent or less are dropping out. There are only six states that can say that. To be in the top 1/10 of the nation in college entrance exam scores was another measure that I used. All six of these states score there in the SAT or ACT scores. Then they need to make a better than average effort in the amount of per capita income they spend on education. California is last in effort, by the way. Now you're 30th in your expenditures per child. There are 29 states that spend more per child than California does. But if you ask what percentage of your income you spend on education, you're 51st. Why 51st when there are 50 states. [I had Jack Carson pan me over this. I said 43 states are thus and so and 8 states are thus and so. He says, "This is why we have trouble in education. The Secretary of Education can't even handle simple math."] Well, we include the District of Columbia and that gives us 51 states. California is 51st in the percentage of per capita income they spend on education. So you're last in effort. And I'm glad you are, because my home state of Utah is 50th! We'd just as soon not be in the cellar.

What about student/teacher ratio? How large is the class load? California is 50th. Utah is 51st. And California is 42nd in the percentage of its ninth-graders that graduate from high school. Only 66 percent finish high school in this great and beautiful and wealthy state. You're fourth in SAT scores. That tells me that the educators are doing a great job with what they have, especially when you figure that you're laboring with a high student/teacher ratio.

In addition to that, in my opinion—and we don't have these data yet but we're working on it—the American Association of State Colleges and Universities of which the California State University is a member, in fact the largest member, is launching an effort to produce the equivalent for higher education that the so-called Wall Chart is for elementary and secondary education. They've asked me to chair the commission. We wanted the U.S. Department of Education to do this and they respectfully and, maybe knowing the trouble I had with the other one, wisely declined. So we're going to do it as a private entrepreneurial effort.

From what I can conclude from just looking at data in a sloppy way, California is doing better in higher education as far as expenditures and effort than they are in elementary and secondary education. But compared to other states, you're not straining yourselves or draining your purses too heavily there, either. But I believe that California has the best public higher education system in America with your community college, Cal State, and University of California systems. You have excellent balance and splendid articulation in this regard. These are, of course, just my opinions and surely I don't have to invite this audience to reserve a right to differ.

I think that the problems related to American education are rooted in two different places. First of all, our culture, our society, and family circumstances have changed so dramatically that we don't have the conditions conducive to learning in the home, in the neighborhood, and in the overall cultural structure, if I may use such a strange term. And so we have a tougher job than we used to have. That aspect of education, external to the schools and campuses themselves, has changed so dramatically, the support has eroded and declined so much, that we are hurting for a renaissance. We need to grasp the means of getting the involvement that we need to have from the nonschool, nonformal campus structure in education. I think this second problem relates to our leadership. The reason I appealed to the governors in the meeting six years ago was that I believe that it's a matter of consciousness and awareness. It needs to be on the editorial pages of our newspapers. It needs to be seen in the headlines, indeed as much as we see major sports, macho physical activity, events that seem to permeate our culture. We need to change and reform and renew ourselves with respect to our academic and intellectual lives. The overall civility of Americans needs a transformation, and I think only the president of the United States and the nation's governors can lead this and cause this to happen. That's why I was delighted when George Bush announced that he wanted to be known as the "Education President" and I hope he carries forward on that.

The reason I emphasize this point, those that command the attention of the media and those who can deliver powerful messages to the American people are the president and the governors. They need to be the prime teachers, the major education leaders, and those that are out front putting their political futures on the line on behalf of education. I would say to all of you and to the state of California as an observer that admires and constantly marvels at the beauty of this wonderful, wealthy state, how can you have only 66 percent of your ninth-graders finishing high school? How can you tolerate that? At the same time that you're 51st in the percentage of your per capita income that you're putting into education—let me emphasize again and I'm beating on this quite heavily deliberately—I'm not saying you're 51st in the amount of money you spend (you're 30th in that regard), but in the amount of effort that you make. And when you have that high a percentage of your population that is quitting school, you ought to at least be making an effort to reach the national average. I calculated that on the high per capita income here, you could have a much more effective program if the funds were utilized effectively in that regard. So I say your governor, and the future governor, and our president are the ones that need to provide the leadership.

What I wanted to spend some more time on is the matter of teacher education. The recruitment of potential teachers of high quality into teacher education in our universities leaves much to be desired. Teacher education needs to occupy a higher place on our campuses and in the academic communities and in the community at large. We need, those of us in academe, to be doing everything that we can to recruit more talent and better talent into teacher education. It begins there. We need to have the kind of admissions standards so we'll have quality candidates and significant numbers of them. We're not getting our fair share of the academically able young people into education. We know about that and we know why. But we ought to be doing everything we can on our university campuses in that regard. In some academic communities teacher education is the recipient of a certain amount of scorn. It's the single most important responsibility of a university to recruit and prepare teachers, not only for the university's self-interest, but for the good of the country. That's so obvious it's trite to say it.

Then, as you've heard so often, we need the very best liberal arts education that we can provide to each and every teacher once we've recruited. They need to be literate, articulate, and well-grounded in an academic capability. We can still do a great deal to improve the quality of the general and liberal education of young men and women, and those in mid-life for that matter, that are preparing to be teachers. I am convinced after studying some of the new research that's coming out on teacher education that we can do much more than we are doing in teaching teachers how to teach.

I share the criticism that is often expressed with respect to so-called education programs and courses. Some state legislatures are now passing laws to limit the number of courses that are permitted. Texas is the latest in that regard; the Commonwealth of Virginia has taken dramatic action here. But teaching is a performing art. We can do a better job than we're doing in coaching, and I use the word "coaching" after a lot of thought and care. We need to coach our teacher trainees. They need to master the technique, and just like in coaching sports there should be drill, practice, and skill-building. So you perform at a high level of capacity—questioning, motivating, then critiquing time and again. The student-teaching phase of education nationwide leaves much to be desired. There are some new publications, new research, and new books that go into this in great detail. Our teachers need to come to their tasks well trained and superbly coached, and they'll have a skill that will be with them throughout their careers.

Education in depth in the subject matter that students are going to teach is so obvious that it doesn't need emphasis here. Technological capability and skill in utilizing computers and other technological marvels to make education more effective and productive in reaching and touching the lives of young people is also crucial. During the first three years of a new teacher's experience we need an effective mentorship. A considerable amount of the education coursework—certainly not all of it, but a considerable amount—could be tied in, and we could weave that into those first three years of education. There is something that I especially want to emphasize here: teachers, of all those in our society, must be taught in the arts, and their talents need to be brought to the highest possible level. I include those in the sciences, which was my field. I used to teach high school chemistry and physics. You need the arts; you must have the capability to visualize what you verbalize.

In preparing to become a teacher, I went to a small state normal school in Idaho. I was required to take an art appreciation course and three other courses in art. I didn't want to take them. I wormed and squirmed around to try to get out of it. In retrospect, how wise it was of that faculty of that little old normal school in Idaho who said that, if you were going to graduate, you had to take that course sequence. You could say, "I'm not an artist; I don't have any artistic ability," but they would reply (I suppose with a little doubt in their minds actually), "There's more art talent in you than you realize." Those of us who educate need to have the skills and we need to develop all the talent that we can summon inside of us, and you certainly need to have a strong background in this area for this to happen.

Just a few comments about teachers and professors in American society. We do not honor our professors and our teachers in our culture. There are others that perform in our society who receive the prestige and the respect and the commitment and the status. Maybe it's because we haven't merited it. But surely it's a good measure of a society and where it's heading. I've often thought about my education. I've thought of those who have taught me and how grateful I am to them and how they have shaped my life and influenced me. I remember a tough old crusty art teacher at the normal school, and as I reflect back upon her, she was a master. I also had to have a course in music appreciation, and I can remember to this day an enormously overweight, emotional lady who introduced me to the serious music of the world. Coming out of Lava Hot Springs, Idaho, any time Beethoven was on the radio I quickly snapped it off because it was painful to the ears.

I mentioned my art teacher, Eva B. Kirkland, who took me through that course sequence that I didn't want to have, and how grateful I am for that. I couldn't stand before you and tell you that I'm highly literate in that area because I had a three-course sequence. But I'm a lot better off than I would have been had I not had the discipline and the master's touch that I had from those great teachers. They're all over the country. They're surely at California State University. And I say to all of you here that labor in the Cal State vineyard, you're really part of a great state university that has a lot of problems and you have your share of fights, some of them nasty ones. It's a struggling entity.

I just learned up here to my surprise that you've added a 20th institution. It's so darn big now I don't know how you can even think about it and now you have institution number 20 coming on. Over 360,000 in one university, the Cal State University, 20 institutions; who could believe 20,000 of you professors? It's an enormous system, but it's well coordinated. It isn't tidy; there's a certain element of ungainly ugliness to it, but it's a system delivering great value for the money. The California State University is giving the taxpayers of California a lot more than they're paying for. Faculty loads (I can tell just by looking at the number) are heavy in the system. There's a great emphasis upon teaching and you prepare literally thousands and thousands of teachers. And there's a great emphasis upon caring about people, about low-income and minority students that need your loving care and attention, and I commend that.

I've reflected upon the quality of the leadership. I know most of the 19 campus presidents personally. I certainly know Chancellor Reynolds. I see your chancellor is a strong and capable leader. Sometimes you might use some other adjectives with respect to the presidents or the chancellor. I know that; it's part of our right in higher ed. There's a lot of respect and charisma in the leadership structure and in the quality of higher education in California. Most of it is attributable to this great California State University. It doesn't produce Ph.D.s; it does a respectable amount of research, but its prime focus is teaching. It's an institution that tries to teach the common person and the uncommonly poor person and the uncommonly difficult-to-educate person. The Cal State system is one of the truly great institutions of learning in America, and I express my respect and admiration to all of you that do so much for it.

I say to all of you in this audience—and believe me I'm not saying it because it's the nature of the audience here—we need to guard against and protect the priority of the area of education that you represent. I've been all over the country talking about productivity and the economy and the need for a commitment in education because we're committing in a global village of international commerce and trade. We need to be careful that we have a life that's worth living and a lifestyle and a culture and a civility that will make it worthwhile. To do that we need to preserve the commitment and the priority that your disciplines represent in education. I know from my own experience how crucial it is that we teach well, very well in those areas that you're responsible for. May you do that and may you get a lot of pleasure out of it. May you stand up and battle for your end of things. That you be successful in your meetings and deliberations here is my hope and wish for you as I thank you for the opportunity to be here.

Report on the Visual and Performing Arts Framework

Joan Peterson, Visual and Performing Arts Consultant
State Department of Education, Sacramento

Bill Honig, State Superintendent of Public Instruction, has just come out with his annual report for 1988 entitled *Building the Future School.* In it he announces that the State Department of Education has adopted major new recommendations to strengthen arts education in our California schools. These recommendations were made by an arts education advisory committee appointed by Mr. Honig to examine the issues in arts education, to study the alternatives, to analyze the solutions, and to make a series of recommendations to strengthen arts education. This group began by looking at the pluses and the minuses that currently exist in arts education. At the top of the plus list is not only our *Visual and Performing Arts Framework* and *Model Curriculum Standards*, but the CSU entrance requirement in the arts, and foundation and community support. At the top of the minus list is the Proposition 13 tax-base cut, which hit arts education at the local level very hard. In addition, there is a general lack of understanding on the value and the importance of the arts in basic education. This results in lack of instructional time, allocation of resources, administrative support, equipment, supplies—all things that are a given in other academic areas of the curriculum.

Four regional meetings were held around the state in which people came together from the education, parent, arts, foundation, and business community to examine the stumbling blocks that prevent the arts from moving to a more central place in the curriculum. Those groups also shared the vision that every school would have a comprehensive arts education program of dance, drama, music, and visual art to be provided all students K-12; that there would be a written sequential curriculum based on the components of our *Visual and Performing Arts Framework* and the "Model Curriculum Standards (9-12)" and the soon to be adopted "Model Curriculum Guide for K-8"; and that these programs would utilize community resources, museums, and arts professionals and that arts education would be a centerpiece of basic education for all students. Out of this long-term planning effort emerged the ten recommendations listed in the executive summary of *Strengthening the Arts in California Schools: A Design for the Future.*

I want especially to point out the specifics of a number of the recommendations. The first recommendation requests the State Board of Education to adopt a policy endorsing arts education. The second recommendation states that the department should continue to develop, publish, and actively promote the curriculum resource documents. Our *Visual and Performing Arts Framework* has just been republished this year with a new foreword and a statement from the State Board of Education. One of the reasons to republish this document instead of revise it was not only that it still needs to be utilized in all the schools in the state, but it has been, as Lani Duke said, a model. I received recently from South Carolina a little pamphlet called *Arts in Basic Curriculum, the ABC Plan*, which lists the four components of the curriculum framework that they have adopted. You'll recognize these: aesthetic perception, creative expression, cultural heritage, and aesthetic valuing—exactly the components of our framework. The third recommendation states that ongoing, sustained professional staff development should be provided by the State Department of Education, county offices of education, and school districts. Those of you in this room who are CSU affiliates joining with the teacher trainers from the statewide visual and performing arts staff development unit to provide professional support for teachers have really made a giant step in helping to strengthen staff development in the arts in our state. The fourth recommendation focuses on providing resources. Just as every other area of the curriculum has special needs, so do the arts. Meeting these needs is critical to being able to provide a comprehensive arts education.

Bill Honig has especially endorsed recommendation 5. In his comments before the Joint Legislative Committee on the Arts, he endorsed the need to have assessment of student achievement and evaluation of arts programs just as other areas of the core curriculum are assessed and evaluated.

Recommendations 6, 7, and 9 specifically speak to the CSU. Six addresses collaboration and states that the State Department of Education shall promote collaboration with departments of education and departments of dance, drama, music, and the visual arts at institutions of higher learning to improve teacher training. It works, though, both ways. We need to hear from institutions of higher learning how this collaboration can be meaningful and really make a difference. Recommendation 7 states that institutions of higher education shall strengthen course offerings in the visual and in the performing arts. You're going to hear more about that from David Wright. Recommendation 8 is directed at the Department of Education in terms of leadership. It has an obligation to provide and encourage leadership in strengthening arts education. Recommendation 9 states that arts education research in such areas as curriculum, assessment, and teaching practices should become a funding priority of the public university system. In order to make change in arts education, we need more information. And no one is better qualified to provide that information than the group you represent. Information on teaching practices, on assessment that goes "beyond the bubble," and on curriculum that keeps pace with the changes in the field is information you can provide. Recommendation 10 directs the Department of Education to develop a statewide arts education advocacy campaign. The first $10,000 for that effort has come from Chevron U.S.A. A public relations firm has been engaged to develop a theme and put together a packet that will enable us to raise money from the private sector to support this statewide effort. We will be working in conjunction with the California Arts Council in its media campaign.

We have in California more than 1,000 school districts. We have more than 7,000 schools, and have 185,000 teachers with state-issued credentials. To change and strengthen an area of the curriculum and move it from the periphery to the central core of basic education is a vast job. Your 20 institutions provide a delivery system that spans the state. You train 80 percent of the teachers in California. A report from the Assembly Office of Research stated that by 1991 California will need 80,000 new teachers just to keep our student/teacher ratio at 42nd nationally. Making a change can begin right here with those of you in this room and with your colleagues. Hodsoll said in *Toward Civilization*, the National Endowment for the Arts report on arts education, "to make any change will require as much commitment, patience, skill and energy as creating art itself." And I am therefore heartened that the CSU system and the Getty Center have joined in a partnership to start that process.

A Report on the Richmond Unified School District

Walter L. Marks, Superintendent
Richmond Unified School District

We in Richmond Unified are a school system of choice, and we did not wait for George Bush or Bill Honig to tell us that's what we needed to do. We have been in that system for two years. Of the 50 schools within our district, 26 of them are now choice schools, while the other 24 go on this September. So, as we approach the 1989-90 school year, all 50 schools will be available for parents to choose programs for their children based on their philosophy of education and based on what they believe is good education.

Choice does work, but only when it is supported within a system. We don't talk of sending our students all over the world because we want them *here* and we want to offer them the highest-quality schools available anywhere. The bottom line is that you can create quality schools in inner cities as well as suburbia, U.S.A. I've worked both places, and in my district we have both. We have Kensington, which is an extension of Berkeley, basically; we have El Cerrito, Richmond, San Pablo, Hercules, El Sobrante, and Pinole. We encompass a 110-square-mile area and our 30,000 students represent just about every socioeconomic level found in America. We are a school district that is largely minority.

When I came to Richmond two years ago, I was told that it was a tough district. Let me tell you how tough it is—32 percent of our kids drop out of school—they just don't make it. The year before I came, 27,000 days of instruction were lost due to suspension of students. Kids were sent into the streets. Of those 27,000 days, 7,000 of them were elementary school kids who were suspended into drug-infested neighborhoods and homes. Think about the lost educational opportunities for those children, in addition to the loss of money their absences cost the district.

We have a school district that has only one secondary school meeting the minimum achievement requirements in the state of California. On state tests, we are below what the state says we should be. At the elementary level, 65 percent of our schools are below that level the state says they should be achieving. These are the statistics on our school district. Before I came, each day the doors opened, 14 percent of our kids were absent. You can't teach kids when they're not in school.

We can sit around and talk about philosophy and how bad things are, but until we do something about it, the situation will only get worse. In American public education, we don't need any more reform. We've had so much reform that it almost chokes us all to death. I've been in this business 32 years and we've been back to basics three times in that period of time. And guess where the kids are? The highest juvenile delinquency rate in history—more juvenile suicides than we've ever had—I can go on because the statistics are miserable.

What is needed in American public education is a revolution. Without a revolution, the public schools in the state of California and across this country are going to go under. It's as simple as that. The facts speak for themselves. Richmond is a duplicate of almost every urban school district in America and certainly a duplicate of those in the state of California—where most of the kids are.

What we're doing in Richmond will change that, and we've already begun to see some results. Schools need to be reorganized. Public schools operating like they have since the turn of the century don't work anymore. We know that teachers, administrators, doctors, attorneys, and college professors all come in different degrees of abilities and personalities. We have excellent teachers/ administrators, some average and some poor. What happens to kids when they get locked into elementary schools still operating, by and large, with a self-contained classroom structure and who are stuck all day with poor teachers and administrators?

We must change the structure of elementary schools. When we implemented our system in the first 26 schools, we didn't just change the label on the school. When we named a gifted and talented school, we changed the total structure of that school. We changed the kind of administration in that school, and we invited teachers into that school who wanted to be there. What is the model? It is a high school model. Kids change classes. Terrible, terrible! It attacks the sacred cow of the self-contained classroom.

You can talk all day about arts education, but a way must be found to help public school administrators structure the day so that arts education can be taught. Before I came to Richmond Unified, music was taught in the upper elementary grades 30 minutes once a week. Think of it! How much music can be learned in 30 minutes a week? A teacher walks in, gets the class in order, and by the time he/she leaves the room, there may have been 20 minutes of instruction time. That's not appropriate arts education. That is what we had. Our elementary schools had no organized curriculum in drama, dance, art.

Now, what do we have under the new model of a gifted and talented school? In the first grade, you will see dance studios with the proper floors, proper mirrors, barres, and other equipment. We believe that if you are going to teach dance, you should have a studio. Then you have to hire a person who knows how to teach dance.

We have programs in drama and have just finished our productions of *The Wizard of Oz* and *Annie* in our elementary schools. We offer courses in choreography to the first, second, third, fourth, and fifth grades. Elementary school youngsters are studying principles of acting. They are in orchestra in third grade, and next year we'll add the string components to those orchestras. In our poorest achieving school, these kids are developing a fine orchestra. They also have a rock and roll band that would knock your socks off—it is that good. And guess what rock and roll did? It increased attendance in that school. It has brought the achievement level in five months from the seventh percentile to the fifteenth. Not great, you say, but I'll take eight percentile points in four and one-half months any day in the week. This year not one student has been suspended from that school. The preceding year, 173 kids were suspended. This points up what I consider the strongest argument for arts in education—kids are motivated. They want to come to school. They respond to discipline.

Statistics have shown that those students in music education and arts are typically those who create less problems as they get into high school. For all of this to come about, there must be an in-depth program in place.

You can't just go out and say that you have an arts program at the elementary level. You need to be teaching the teachers to come out and be missionaries and argue for what they believe in. Teach them to be political, because if they're not political, they're going to get shoved in the corner, and you're not going to have arts education. Everyone will be telling them that you have to have more time for reading, for math, and so on. We've taken so much out of schools that is enjoyable. Until youngsters are motivated, they will not "attend" school, and you can't teach kids who refuse to come to school.

In Richmond we are beginning to teach them. While all is not well—there are still real problems—in education there will always be problems. However, the emphasis should be on what is good, and the good things are arts in education. They can be the core of elementary schools. They can be moved right through middle schools and high schools. Through a state grant, we have one high school that is now set up for the visual and performing arts and a second one scheduled for this year. We restored the eight-period school day, reduced to six when Proposition 13 was passed, to get arts back into our schools. Now, our kids can start in the first grade, and in 15 schools, they can move from first grade all the way through high school in a complete arts curriculum.

The last thing I'd say to you is not to let anybody tell you when you work with superintendents and school boards that there is no money for this. There is money for it. It's a matter of priorities; it's a matter of what you decide is important educationally. We've had so much reform, we need the revolution in our institutions. If we don't have it, we're going to go right ahead and muddle along on the edges of twenty-first-century education. We won't be getting to the core of the problem.

In our school district this year alone, we have attracted $8 million of additional money from outside funding sources. Suddenly, somebody has discovered us and decided we're worth the investment. So don't let anybody tell you that you can't do it. You can do it, but you need to be training missionaries to go out and get the job done, and they need to be able to stand up and argue strongly for arts in education, for the time to do it, for the resources to do it, and the leaders to support it.

Multicultural Arts Education in San Francisco Schools

Lai-Ming Chan Meyer, Principal
Commodore Stockton School, San Francisco

Good morning, ladies and gentlemen. It is indeed my pleasure and honor to be here this morning. I appreciate this opportunity to share with you some of the things that we are doing at Commodore Stockton School. I have been a site administrator for the past three years, for the last two years in a middle school in San Francisco—Horace Mann Academic Middle School—and this past year at Commodore Stockton Elementary School.

I will try to offer a perspective from the front line. Before I begin I'd like to describe to you my school population. It is very similar to the population that Dr. Marks described earlier. My school of 850 students are mostly minorities. We have 40 percent limited-English-proficient Chinese-speaking students and 40 percent limited-English-proficient students whose primary language is Spanish. They come from many different countries, to name just a few: China, Mexico, El Salvador, Vietnam, Nicaragua, Costa Rica, Taiwan, Japan, Korea, Cambodia, Honduras, the Philippines, and many more. Because of their linguistic needs almost all of them are in bilingual classes. The composition of our student population is not at all atypical in San Francisco and, I suspect, in most of the urban districts in California. In fact, as Dr. Marks has mentioned before, the language minority children have indeed become the majority, definitely in San Francisco.

It is clear then that any art education program implemented at my school has to address the issue of relevance. Activities and curriculum materials must be relevant to those children before they can bridge that gap, and then we can begin to build on what they know and what they're comfortable with. At the school we also view arts education as an avenue for integration, which is a court mandate in San Francisco, and for cultural validation, and I will get a little bit more into that later. The bilingual education goal of developing positive self-concept and cross-cultural awareness is one that I believe is consistent with the goals that have been stated in the state *Visual and Performing Arts Framework*.

I'm very proud of a lot of the projects that we have been involved in during the last eight months. We have had young artists from China visit the school and demonstrate to our students. The four young artists between the ages of 8 and 14 were identified by the Chinese government as gifted and talented. The demonstration of their painting and skills provided an arena for our children for crosscultural exchange. Because of the self-contained bilingual classes, many of our Spanish-speaking youngsters have very little opportunity to integrate with the Chinese-speaking youngsters. And it is in the arts education that we're able to provide that opportunity. The Chinese-speaking students and the Latino students together did a lot of studying before the artists' visit. They studied the history, the cultural significance of Chinese painting and brush painting, and the skills of brush painting. Both groups of students benefited enormously.

As a follow-up activity, and this is a word I think is very appropriate—we "hustle"—there are so few resources and support through the formal district channels that what teachers and administrators have to do is go out there and hustle as missionaries; we need to be as political as we possibly can. So what we did is we went out to the community and we found a community group of artists that is called the Oriental Art Association, and they give workshops free of charge to schools and community groups on Chinese brush painting. We asked them to come to the school and they gave a series of workshops for our children, for both the Spanish and the Chinese bilingual children. They painted together. They mixed ink, they created their own ink, and they painted. Some of the work will be on display at the DeYoung Museum later this month for the citywide Youth Arts Festival.

As an example, this project is how my school utilized community resources to implement the four instructional components of arts education as stated in the framework, namely the aesthetic perception, creative expression, arts heritage, and aesthetic valuing; all four were present in that project. In addition, the issues of relevance, development of positive self-concepts, and crosscultural awareness were also addressed. The San Francisco Unified School District, under the constraints of a limited budget just like many other school districts, had eliminated the position of art supervisor for many years. Therefore, the administrator at the school site and the teachers have to be extremely resourceful and creative in identifying resources in arts education outside the school districts. We have been extremely fortunate in that staff members are committed. They are missionaries in arts education. As the principal, I also see it as my duty and responsibility to encourage them and support them to go out and pursue those avenues, to pursue outside funding, to pursue resources and community agencies and foundations. We have been very successful, fortunately. We collaborated with the Mexican Museum, the Pacific Heritage Museum, the Chinese Cultural Center, the DeYoung Museum, and the Asian Arts Museum in the city. The teachers collaborated with their docents and planned their prefield trip units. The children then go visit the specific exhibits in the museums; they come back and talk about it; they do a lot of sharing and validating of their own culture and where they came from. That's where the positive self-concepts originate.

As I looked at the state framework, I saw that in all of these collaborations we incorporate the two approaches that the framework suggested in terms of teaching art as involving the direct experience of the children in being creative and expressive in the different modes of arts and acquiring cultural literacy: the aesthetics, and the heritage and history. In the area of music and the theater, we were able to get some special funding to contract with a community performing arts group that provided workshops year-round to all third-, fourth-, and fifth-graders. This is similar to what Dr. Marks said that there are community groups that have artists who are willing to teach, but they do not have that credential. We were able to pair them up and invite them to the school, and they came on a regular basis, working with the children, starting with creative movement. We go into language art skills when they write their own plays: the process of writing, coming up with an idea, the editing, the reviewing, and the discussion. And they visited backstage when they had the opera performance and extended that experience into writing their own opera.

What I hope to do next year, and this is to add to the relevance issue that I discussed earlier, is to add the component of exploring similar themes and forms in Chinese opera, for example, to the project. At this time a team of six teachers and I are seeking a grant from the San Francisco

Education Fund. We had a series of pregrant writing inservice programs on the visual arts and then we planned together before we even sat down to write the proposal. What this does is ensure that when our proposal gets funded, we know exactly what we're doing; the goals, objectives, and projects that we're doing will be totally aligned with what the teachers will do in the classrooms, with what the school is aiming for. It will not be something extra, additional, that is a burden to the teachers.

I have shared with you so far many of the projects that my teachers and students were involved in this year. The opportunities are limitless and the potential is there, but we have to hustle. I can identify a few elements that have made all of this possible. First is priority and commitment from both the administrator and the teachers. We have to see arts education as an integral part of a balanced curriculum and as an important avenue to developing and enhancing self-concepts. This is extremely critical in the urban setting. Second is community support. We have been very fortunate in that, since we are a school located in the heart of Chinatown in San Francisco. Very often when we go out to the community and ask for resources or support, we do get a lot of positive responses. Third is relevance in cultural validation. We made sure that all the things we did incorporated the multicultural approach in the presentation and selection of the curriculum. The children have to know that where they come from, who they are, is being validated. Last of all, a very critical element to all of these successful projects is the creative and committed staff. And that's where I see you come in. Commodore Stockton School has been blessed with very committed teachers. They are extremely creative and resourceful in bringing arts to the classroom. They wrestle with the problem of time, which is twofold: You need to have time to collaborate with the docents in the different museums; you need to have time to collaborate with the Spanish bilingual teacher who's teaching across the hallway. Another facet of the time problem is the limited instructional minutes during the school day. How do you work everything in? Teachers tell me, "I don't have time, I don't have time." But we have got to find time.

And this brings my discussion to the area of preservice training for teachers. I've been asked to say a little bit about what I would like to see in future teachers. I think that not all teachers can or need to become art specialists, but we need to have teachers who accept the premise that arts education is an integral part of the curriculum. They need to become missionaries; they need to become very forceful and resourceful in bringing arts to the classroom. We must prepare and train our future teachers to be ready and willing to design their instructional program to include an articulated and sequenced arts curriculum.

Again, I go back to an example cited earlier: When it's Mother's Day or Valentine's Day, they put together a heart and say, "Well, I've integrated art in my curriculum." That's not what we're looking for. As a site administrator I would like to see a new teacher have some of these qualities and skills: an understanding and appreciation of the four disciplines of the arts. They do not need to be arts specialists, but do need to understand and appreciate how to be resourceful in bringing that into the classroom. Flexibility—that was mentioned earlier, too. They need an interest in utilizing community resources, flexibility in collaborating with others, and in being flexible with their own instructional program. If a resource is available this month we might have to shift a little bit to get that in. The teacher I would like to see would be one who supports the view that a multicultural approach to the instruction of the arts is beneficial, that it is good to incorporate multicultural education into arts education, and it is good to have cultural validation and crosscultural awareness. I would also like to see this teacher have the ability to use arts to teach content in the other disciplines. That's very important and in the framework it's very nice to see written that there are many parallel objectives that one could utilize.

Another skill is the ability to develop an interdisciplinary curriculum that includes the teaching of the instructional objectives of art. Again, there are a set of sequenced instructional objectives in the arts that need to be taught as such and not dovetailed with something else. The role of the classroom teacher is critical to the education of our students. They're on the front line; they deal with the children every day for 300 minutes a day. However, when I look back at what happened this year, although there were the same conditions of positive administrative support, the availability of community and resources and outside funding, different teachers utilized that to varying degrees. I cannot say to you that all 27 of my classrooms have incorporated all of what I've said into their classrooms. I wish I could say that. Unfortunately, the reality is not such. Then how do we train our teachers and prepare our teachers who will be ready to do that when the opportunity comes? I see that as your role.

Just one final comment I want to make and that is to stress again the importance of what you do to what we see in the classroom.

A Report on the Torrance School District

Gail Wickstrom, Associate Superintendent for Curriculum and Instruction
Torrance Unified School District

I'm kind of famous for making a lot of change and I feel like I'm about to stand up here and talk about evolution instead of revolution, and I'd like to be talking about revolution. But what I want to talk about is Torrance and what we've done. I agree with Walter absolutely that in California we are reeling. I've been here for 25 years, and we are reeling under a change. We have so many reforms going on that literally I've made a major policy speech yesterday on English language arts and furthermore told the high school troops they're going to do bilingual education for Asian kids. Then today I'm here to talk about the only reform we love and care about and the only one we're doing because we want to.

Think about being the state superintendent of education and you want to change California education. What would you change? How would you make this massive monolith change? And what I think Bill Honig decided to do, and a lot of my friends accused him of doing, was to come in the back door by trying through the test scores. And sure enough in California in the last five or six or eight years we've aligned the curriculum frameworks and the California Assessment Program (CAP) scores and we're testing what we're teaching, [and we've done all those good kinds of curriculum alignment mapping things]. But the one that's really powerful is the Program Quality Review (PQR) document, and if you don't know what the PQR document is, go get one.

Being an ex-professor from Cal Poly, I can stand up here also and say that sometimes when I was at Cal Poly I felt like I was behind what was happening in the schools, and I'd like for you to be ahead of us in the schools, because you're producing the people we're getting next year. I don't know if you can get ahead of me because we're really wheeling and reeling from the change. But if you don't know the PQR document, look at it because every school in this state is compared to what's in there. It says this is the ideal curriculum, this is the ideal thing in the classroom, and then we measure that school against the ideal. The visual and performing arts one is based again on the framework and we're trying to align everything.

I'd like to talk with you about visual arts. Torrance is a suburban school district. We're very different from Richmond. We have the luxury of having a 95 percentile school district where the kids sabotage the CAP test because it's a nice senior prank. We have that kind of suburban school system where everything is pretty much working. The one reform we've done because we really want to is the visual arts in terms of the Getty arts program. It was really a decision by our Board of Education, which said we want a balanced curriculum; let's do some things in arts. That's how we got into this. Every other reform we're doing—and boy, are we doing them, math, English, you name it—we're doing those things because there's some kind of state mandate either through the CAP test or the PQR document or the CCR document.

We have performing arts; we have the standard great productions of *Annie* in elementary schools and in high schools, and we have music teachers who travel; we get a lot more than 30 minutes a week. We have dance taught by P.E. people who look a lot like the Rockettes and they're really great. So we have a pretty traditional area in performing arts.

I'd like to talk about visual arts and show you a few pictures. We've been involved with the Getty program, completing our fourth year. I'm really going to talk about K-8. This picture shows a typical third-grade classroom: 30 kids, one teacher. When we got involved in this program four years ago, we had zero elementary art specialists. We have a fine arts consultant, who is also our social science consultant, our GATE consultant, our health consultant, and our P.E. consultant. So you can see how much time Paul spends on this—not too much. We began with two schools, we went to four schools the following year for a total of six, the following year we went to another seven, and then another seven, and by the end of next year all of our youngsters will have one hour of art a week. Previous to that time we didn't have art.

This chart shows what we think was going on, the ups and the downs. We really had holiday craftmaking—you can see there was a lot more done on Halloween and along about Christmas than at any other time. Now we hope that we have a consistent balanced program with visual art education, getting that minimum of one hour a week. That's a minimum. We really are getting more than that as I go through the schools.

The visual arts program that we are involved in with the Getty Center is called discipline-based art education. It lines up pretty closely with the goals of the state framework. Here you see a kindergarten classroom with a teacher doing an aesthetic scanning lesson. There are a lot of Shorewood prints out in the hall. Basically, aesthetic scanning would be aesthetic perception in the framework. It's a discussion about the formal and sensory properties of a fine arts print. We've found a lot of interesting things have happened. This particular school was about an 80 percentile school, and just this year it's gotten the distinguished schools award; their scores have gone to 95 percent. I wouldn't say to you it's because of this art program, but I would say to you that this art program is a major program in that school and this is the one the principal and those teachers are really into. Furthermore, this school has about 24 percent Japanese with 17 percent of the kids limited English proficient in Japanese. We're finding that one of the best ways to teach language is through a discussion of art, talking about color, lines, shape, etc., and kids get those vocabulary words quickly when we're into aesthetic kinds of activities.

Another one of the four key parts of discipline-based art is art production. Here you see a teacher really leading kids through the skills. I don't know about you, but I've got a fourth-grade daughter who's not in the Torrance schools, and I'm real unhappy about that. But I'm not sure I want to risk her safety by driving on the freeway with me everyday. She's in a school district where they don't have fourth-grade kids doing art. I'm not very happy because no one is really teaching her the skills of art production or creative expression. Here, you see the kids walking through that same kind of art production lesson with the teacher.

There are two other components to the discipline-based art. One is art history. We do a pretty thorough program; we use SWRL. We do a lot of art history with that, and we find that in terms of art history, our cultural heritage as it is in the framework, there's been real growth. I have a story to tell you. This is a story of a not too good first-grade youngster who wasn't being successful in reading, math, and so forth, but whose mom and dad were real supportive of him. This youngster was in a classroom where they were discussing the art of Pissarro. The youngster went home and Daddy said, "What'd you learn in school today?" The kid said, "You know, I really liked the art by Pissarro." And the dad said, "Oh, you mean Picasso." And the kid said, "No, Dad, Pissarro!" Dad says, "It's gotta be a Picasso." The kid says, "No, no, it's Pissarro; let's go and I'll prove it to you." So sure enough they went to the Torrance Public Library where Dad found out that there is a Pissarro. There are innumerable stories like that coming out of the folklore in Torrance among our teachers. We have found that youngsters are really into the section in terms of art history.

The last component of discipline-based art is aesthetics, aesthetic valuing as it is called in the framework. We do lots of questioning with youngsters about what value does this piece of art have and one of our best lessons is done at UCLA in the sculpture gardens. It's one of the favorite places with our teachers. When we have been in drastic budget cuts (and year before last we cut $7 million, and two years before that we cut $7 million), the one thing I've been able to save is field trips to museums and to places like the sculpture garden. So we really do a lot of aesthetic scanning. We have not only trained teachers and parents to do aesthetic scanning, but parents lead the groups, and everywhere we go the docents at the museums say, "How'd these kids learn this much stuff?" Our kids ask questions that docents can't answer, including at Los Angeles County Museum of Art.

One of the things about our program is that, as we've expanded, we've found there's a high need for collaboration. What I would say to you is that you need to be training teachers who can collaborate. Maybe Walter mentioned that when he talked about teaming. Collaboration is really important and being isolated in a classroom is not what we look for in new teachers. There have been a lot of changes in our schools because of this program. We have art galleries in all of our schools. Here's some examples—this bulletin board was done by a teacher and I think that's Kandinsky, *The White Dot*, and kids drawing in that fashion. Two is just an activity from the SWRL unit. When I was introduced they said I'd had a peak experience with this. You can go into any one of our elementary schools and you'll find when you talk with the staff that about half of them have been, within the last month, to the Georgia O'Keefe exhibit on their own. We have a senior staff that has 22 years in the district in Torrance and all have master's degrees and couldn't care less if they never had another course. But we have done this through inservice and inumerable field trips, and I cannot thank the Getty Museum and the Getty Institute for the help we've had in terms of taking adults; we have taken PTA presidents, city council members, city commissions on the fine arts, principals, and teachers to museum experiences that have been wonderful. For the adults in the schools it has been a peak experience because art was something most of us knew relatively little about. For an inservice program this has really worked for us.

I was asked to say a little about some things that you might do, and I'm going to get to the real nitty-gritty. What help can CSU be to us? Well, of course, you can provide trained teachers; we need great teachers. The reforms in California have a lot of things in common, one of which is raising expectations. Bilingual reform has that; the English language arts cultural literacy has that; and we are raising the level of expectations for kids and the level of academic discussion. So we want well-educated teachers who have a strong liberal education, as Dr. Bell said earlier. Another thing you could do for us is train teachers who are flexible, who can change, who know how to deal with change when it comes on because it comes on and on and on and on. We, of course, need help with methodology. You'll find that we do a lot of training. Most of our student teachers are from Cal State Long Beach and we do a lot of clinical training. I could also tell you, not only did I make policy speeches yesterday but I also did my coaching. Dr. Bell would be proud to know that. I actually coached a DBAE lesson yesterday morning in an elementary school. We have a very elaborate staff development program. We would hope you would train people who know the methodology in things like clinical and who then are prepared to learn new methodology. As we learn more and more about how kids learn and how best to teach them, we would expect people to have lifelong learning, particularly at educational methodology, for lack of a better word.

The last thing: I would encourage you, because many of you are art educators, to write some materials. We need good materials, using new technology. We need laserdiscs; we need more beyond the National Art Gallery on laserdisc. And we need that interfaced with HyperCards so that it's classroom usable.

We need help in terms of assessment. Everybody in California is talking about changing the CAP test. We in Torrance really want it changed. Portfolio assessment—I don't know how to do that. I don't know how to put that into a system for 20,000 kids. I know the people at Harvard and back east are working on this, Bank Street and some other people, but we really need some nitty-gritty about how you do a portfolio assessment and how does that replace the report card that comes out of the mainframe computer? How does that equal a CAP test? You can talk with people from the state department; they're looking for some ways to do those kinds of things, not only in visual arts, but also in writing. There is a science CAP test in which there's a videotape (not a pencil and paper test itself) where kids do an experiment based on the video. They're judged on that. So we're looking for some real alternative things about assessment and maybe we ought to take a word from Bill Honig: if we really want to change the curriculum, we change the assessment and that will force change in classrooms.

I want to say one last thing. We thank the Getty Center for the things we have learned. There is commitment that comes from boards of education. We've paid our teachers to attend. The Getty's paid for the staff development itself. We've paid for the materials. Over about a five-year period it's cost us about half a million dollars. In Torrance we have such a movement going that I think that we finally have the critical mass for pushing ahead. I actually had the music teachers come into me and say, "Are we a performance group only or are we teaching discipline-based music?" I think we're causing change in our system and that visual and performing arts can be alive in Torrance and certainly the rest of the state.

Preparation of Prospective Art Teachers

David Wright
California Teacher Credentialing Commission, Sacramento

In his remarks, Secretary Bell emphasized the wave of reform that began during his administration in Washington with the report, *A Nation At Risk*. You're probably aware that the first wave of school reform, which was initiated by that report focused on the academic quality of the K-12 curriculum in our nation. We've heard a number of interesting speakers talk about the impact of the national reform movement beginning with *A Nation At Risk*. The second wave of nationwide reform began more recently with the release of reports about the quality and the strength and the attractiveness of education as a profession. At the Commission on Teacher Credentialing we've been proud to be a part of some changes that are taking place in standards of membership for our profession, changes that are also going on in other states. These are the policy changes that I would like to share briefly with you this morning.

One change that has already begun to transpire is the standards that the commission has set for the subject matter preparation of prospective elementary school teachers. As you're probably aware, the California State University campuses have liberal studies programs consisting of 84 semester units of study in a broad range of content fields. In the new standards of the commission, coursework in the arts will be required for all prospective elementary school teachers who qualify for their credentials by completing these programs. The standards also require prospective elementary teachers to have a concentration in a particular discipline or field of study. This concentration requirement has not been a part of state policies that govern liberal studies programs. We're hopeful that as a result of this new policy there will emerge in the profession of elementary teaching a corps of applicants for teaching positions who have some depth of preparation in the arts as well as in other disciplines.

The new standards also require interdisciplinary study. The previous speaker talked about the importance of teachers being prepared to present the arts in an interdisciplinary way. We hope that our emphasis on interdisciplinary study will foster that result. The standards also emphasize the importance of crosscultural and multicultural study in the undergraduate experience. The most constructive way for art or arts departments now to respond to these new standards is to put forward coursework and field experiences that address the standards so that arts courses will be more than competitive in relation to courses in the sciences and in the other liberal arts. The commission expects that every campus, not only in the California State University system but in the other two systems as well, will have a healthy curriculum of preparation in the arts, both in the core and in the concentrations for every prospective elementary teacher.

Another change that's about to begin at the state level will take the form of new standards to govern the subject matter preparation of secondary art teachers. Early in 1990, the commission will establish an expert panel to develop such standards, to look at the existing requirements for single-subject waiver programs in art, and to replace the existing requirements with a new set of quality standards that gives balanced emphasis to both the content and the quality of the art preparation of prospective art teachers.

Meanwhile, changes are also taking place in the induction of new teachers. Secretary Bell indicated how important it would be in the teaching profession for us to be able to provide new teachers a smooth transition that builds upon the collegiate preparation that they've already experienced and that leads to higher levels of achievement among their students. The commission is evaluating alternative programs of support for beginning teachers. These alternative support programs for first- and second-year teachers include mentoring by experienced colleagues and advanced training in curriculum subjects as well as teaching strategies. These support programs also include established networks among new teachers to foster colleagueship and professional development, beginning with the first weeks and months in the classroom. The commission and the State Department of Education are jointly evaluating these programs and are considering proposals to establish such support programs for all new teachers in the future. These programs, if they are established and funded by the state in the future, would be designed to supplement and build upon the collegiate preparation of teachers. They're not designed to replace high-quality preparation in art and high-quality preparation in teaching.

Another change that has begun to materialize is the requirement that all teachers engage in professional growth as a condition for the renewal of their professional credentials. Four years ago, the commission discontinued the issuance of lifetime credentials. Next year we will begin to receive applications for the renewal of professional credentials by teachers who earned their credentials since 1984. In order to renew those credentials, these teachers have been pursuing individual programs of professional growth in consultation with experienced colleagues. We are undertaking an evaluation of the teachers' individual programs of professional growth, as well as an evaluation of the consultation that the new teachers have had with experienced colleagues. The commission believes that the required recertification of teachers, based upon individually directed professional development, gives added strength to the curriculum reform movement and added strength to the efforts of school districts, to build the strongest possible teaching corps at the local level that they can.

Another set of changes is underway in the manner in which we assess prospective teachers for their credentials. We're conducting pilot studies of the use of essays to supplement the use of machine-scoreable multiple-choice tests of the knowledge that prospective candidates have of the subjects that they seek to teach. We're also pursuing changes in the multiple-choice machine-scoreable tests that are owned by Educational Testing Service (ETS). Two years ago the commission completed the most extensive study of the validity of these tests that has ever been conducted. Educational Testing Service has joined with us in planning changes to make the existing tests congruent in as many ways as possible with the curriculum of teacher preparation in California and with the K-12 curriculum that teachers are expected to deliver in California. I am pleased to tell you that the art examination is the first test that we've turned to in that effort with ETS to change the teacher tests.

Finally, we're beginning work on the development of performance assessments of classroom teaching competence. This is a daunting undertaking, as you can imagine. The commission has awarded contracts amounting to several hundred thousand dollars to begin work on what will be a multiyear effort to develop a rigorous, comprehensive, valid, fair and, yes, cost-effective way of determining that each new teacher can teach effectively the subject that he or she is licensed to teach. Such a demonstration would be in response to a more uniform set of expectations and standards than the teaching profession has had in the past.

So the Commission on Teacher Credentialing, along with a number of other state agencies, school districts, professional organizations, and colleges and universities, is exercising leadership in making changes in what it means to be a teacher in California.

Reports on Snowbird Projects

- Frances Thurber
- Donald Herberholz
- Kurt von Meier

Report on Snowbird Project

Frances Thurber
University of Nebraska - Omaha

The unique feature of our project at the University of Nebraska is the fact that we collaborated between two campuses. The campus in Lincoln of the University of Nebraska (UNL) has a very different feeling and setting than our Omaha campus. It is our land-grant institution and a member of the Holmes group. The campus services both an urban and rural student population. Most undergraduates at Lincoln are from a traditional post-high school student population.

Our campus in Omaha (UNO) services many nontraditional students, or students who are returning for second careers. The mean age of our students at the Omaha campus is 26. We are primarily an urban campus and do not have housing facilities. So each campus has some individual constraints and unique features. We addressed these issues in putting together one preservice course that serviced students from both campuses simultaneously.

The course itself was to be used as a prototype for developing ongoing preservice education on both campuses; that is how this model course was initially conceived. Our five-year action plan was developed at the Snowbird conference. Our goal was to develop a shared curriculum that would also share resources. We would then develop a preservice model course that we would teach on both campuses. Ultimately we would like to implement needs-specific courses, taking into account our unique differences. Our long-term plan is to provide a program in which students can take their art education training on either campus and receive basically the same kind of experience. The Nebraska model is only one approach. If your campuses decide to do something collaborative, I suggest that you create an intercampus planning advisory group that meets before any components of the course are structured. Having a group of this kind helped us identify our strengths, our constraints, and issues of concern so that content could be selected.

I will share the three major outcomes of the project with you. The first desired outcome was for students to demonstrate an ability to design and teach a discipline-based or a multifaceted instructional unit. With that as a focus, the second outcome was for the faculty to develop a model, methods, and materials that would help those preservice teachers achieve discipline-based art education competency. Third, we sought to strengthen ties among the faculty at UNO and at UNL. This included the art education faculty and also our faculty colleagues across disciplines in the departments of philosophy, art history, aesthetics, and art criticism. We hoped to develop a consistent and ultimately shared academic program.

Initially after this project, we felt that we had (to some degree at least) achieved those three outcomes. We were excited about the potential that this collaborative experience generated. I offer this description of our program to you as just one option. There are a variety of ways that you, as academic curriculum planners, could begin to develop some shared or collaborative programing for your various campuses.

At the Snowbird conference, we developed the action plan; in other words, "How shall we go about it?" We then decided upon a shared conceptual framework. This was basically the structure model (Figure 1) that we developed to submit as a proposal to the Getty Center.

—Linking the Disciplines—
Discipline-Based Art Education Model
for Preservice Educators

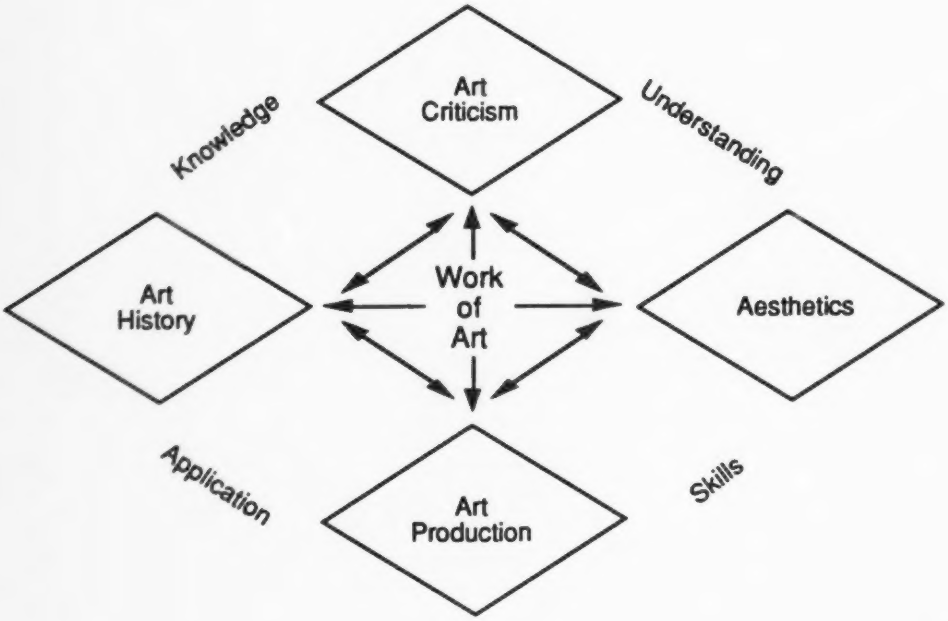

Art Criticism
Knowledge
Understanding
Art History
Work of Art
Aesthetics
Application
Skills
Art Production

Figure 1

There are four assumptions inherent in this model that I would like to review. The first one is that the work of art (including the study of that work of art) is central to the content. Second, the four disciplines shown here are linked not only to each other but to the work of art as well. They function as unique lenses through which a full understanding of the work of art is achieved. The third assumption is that without these four disciplines, our encounter with the work of art, and indeed, our understanding of that work of art, is incomplete. Also, a final assumption is made here that we can enter into the encounter with the work of art through any of the four disciplines. If this structural model works, we should be able to approach a work of art using any discipline (production, art history, aesthetics, or art criticism) as our lead-in educational focus.

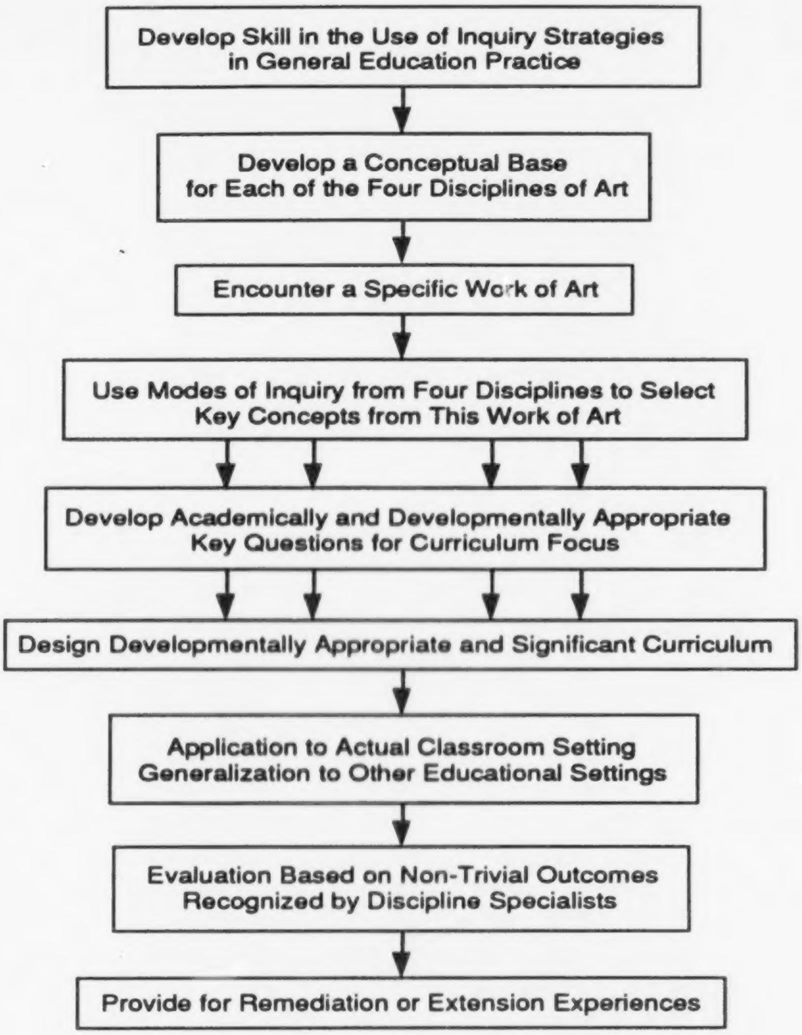
Art education is kept as a separate discipline from the other four art disciplines in that it acts as the linking catalyst between the disciplines. This brings in good teaching dynamics, interesting teaching strategies, art content, curriculum, methods, theories, and philosophy about art education. It also includes ways that one will evaluate both the teaching and the learning process. We see this discipline as sort of the synapse area, or the part that connects the multifaceted approach to art education.

We developed this "structure" model linking the disciplines; but during the preservice course, we realized that we also needed to have a "process" model (Figure 2). This model actually grew out of observations during the course. It is characterized by the basic assumption that learners need to have an understanding of general inquiry: that without a student knowing how to ask questions, it is very difficult to get them to ask questions about disciplines. We also found that the students needed to be able to feel safe enough to risk learning difficult material that they had never seen before.

The third assumption that we made in developing this particular process model is that we were not trying to teach the facts about art history or art criticism. Instead, we wished to teach students how to inquire in those particular disciplines. The faculty felt that the modes and the nature of inquiry in those disciplines were critical to students' understanding of meaningful art lessons.

In order for students to develop questions about the work of art they were encountering, they needed an understanding of inquiry. They also needed to be able to choose key concepts from the artwork which could then be used with children or even adult learners. They needed to plan for nontrivial outcomes that could be recognized by discipline specialists as meaningful and significant in the process of education. I once heard it remarked that it is good to teach well, but if what we're teaching is not worth teaching, then we really need to be looking at that.

I will not spend a lot of time in reviewing this model, but it included several basic steps: our students had some skills in general inquiry, they then (1) developed some understanding of the nature of each of the four disciplines, (2) looked at a work of art, (3) used their ability to ask good questions about that work of art, (4) chose key concepts about that work of art so that they could formulate teaching plans that they would use with children in schools and/or other educational settings, and (5) would evaluate those efforts by looking at what happened with those children or learners. The outcomes should be significant, meaningful, and relevant. Finally, this process model would provide for


Develop Skill in the Use of Inquiry Strategies in General Education Practice
Develop a Conceptual Base for Each of the Four Disciplines of Art
Encounter a Specific Work of Art
Use Modes of Inquiry from Four Disciplines to Select Key Concepts from This Work of Art
Develop Academically and Developmentally Appropriate Key Questions for Curriculum Focus
Design Developmentally Appropriate and Significant Curriculum
Application to Actual Classroom Setting Generalization to Other Educational Settings
Evaluation Based on Non-Trivial Outcomes Recognized by Discipline Specialists
Provide for Remediation or Extension Experiences

Process Model:
Linking the Disciplines of Art Education

Figure 2

remediation or extension experiences warranted. We felt that this conceptual framework was helpful in our theoretical planning. Initially, in our planning, we did not realize that this would be the case.

I would like to get more practical now and talk about what actually happened in this project. The preservice course was in three phases. Phase I was a three-week intensive workshop, which was held in May of last year. Phase II then resulted in students going off for the summer months and being involved in their individual research. Each student developed a curriculum around works of art that they had selected. Phase III was implemented in the fall of last year. The students were involved in a brief practicum experience in their needs-specific areas. The experience included an elementary school or some secondary school setting, and students actually tried out the curricula they had developed.

The population in this pilot course consisted of 26 students, some of whom were nontraditional students for one reason or another; 25 percent of the total enrollment were art specialists and 75 percent of them were classroom generalists. Half of the students were enrolled from the UNO campus, and the other 50 percent were enrolled from the UNL campus.

These slides illustrate some of the activities in which our students were involved. The students encountered artworks using a multicultural and nonsexist perspective. We have two local museums: the Sheldon Art Museum in Lincoln, which primarily houses contemporary and twentieth century artworks; and the Joslyn Art Museum in Omaha, which is a comprehensive museum. Students were able to encounter many kinds of works of art and have an opportunity to talk about them. They dealt with concepts of art criticism and art history.

This slide shows Dr. Martin Rosenberg from my campus, who is our art history professor. Our visiting art critic from Texas Christian University is not pictured in these slides. Aesthetics: here we have one of the four working professional artists discussing the nature of his artmaking with the students. In art production, students observed several professional artists and worked on their own artwork. They were made aware of many key concepts to use in their own artwork through their encounter with the artists. Here we have an image of a visiting artist in Omaha from the Bemis Art Colony, which is an international project where artists come and live in-residence for a period of anywhere from six weeks to a year. This slide shows Suzanne Gauthier from Canada talking about her encaustic work. We asked these artists not just to talk about art production, but to deal with all four disciplines in the discussion about their work. Here students actually try the encaustic technique. They are creating their own interpretations of Suzanne's key concepts as a working artist. Here we have Karen Kunc, who is on our faculty at UNL. She is a printmaker and is very eloquent in talking about her own work. She was truly one of the strengths of our program.

Here we have a student exploring with art media once again. Here is our third artist, John Sparagana, who was also a Bemis artist. He is currently working in Kansas City, and, I believe, has also studied here in California. All three of these artists did some form of graphic work. It was very interesting for the students to be able to experience graphics through three different approaches.

Another thing that characterized our program was the very diverse faculty. We used a team approach throughout the entire planning and implementation of the project. At Snowbird, there were two art educators, one from each campus. Faculty included an art studio faculty member, who is also the chair of my department, and an aesthetician, who is the chair of the philosophy department at UNO. Our aesthetician did not attend the Snowbird conference, but was extremely active with us throughout the whole course of the project. He even established a philosophy of art course specifically for our students in the art department this fall. The fourth person who did attend Snowbird was the gentleman I showed you earlier. Dr. Martin Rosenberg, a fine art historian and colleague of mine, has become very interested in the pedagogy of art instruction, primarily from an art history focus. This team approach has been a wonderful sort of event that has evolved from this project. I hope that those of you who will be active in collaborating will be able to share in some of the tremendous energy that I have been able to experience.

Another characteristic of the project was the establishment of a mentor system for the fall practicum in this course. When the students went out to teach in the fall, they were paired with either an art specialist or a classroom teacher who had been trained in Hunter's Instructional Decision-making Model. We also used summer coaching. Here we see Dr. Marvin Spomer, who is my colleague at UNL and our fourth member at Snowbird, coaching and working with a student in the development of a curriculum unit over the summer.

During this course we attempted to assist the learners in their search for an understanding of art, so that the key concepts they teach would be worth their efforts in the first place.

There were a few other key features included in this course. The modeling of teaching included using the Instructional Decision-Making or Hunter model. Also, an on-site classroom teacher modeled teaching with a group of second-graders for our students so that they could actually see an interdisciplinary approach in classroom practice. Students also reviewed and evaluated the existing commercial curricula that have been written using the four disciplines. The team faculty developed their own resource materials and instructional aids so that students could feel confident about doing this as well, even though they did not have boxes of materials at hand. We explored what was available in magazines and old calendars for getting prints and other images. Faculty showed them that these materials were more accessible than they might at first realize.

Where will we go from here? At the University of Nebraska at Lincoln and Omaha, we continue to share resources between campuses. Sharing of ideas by faculty has continued and has also expanded to our other state universities and colleges. We do not have as many institutions as you do here in California. We have had increased faculty interaction and dialogue both across and within the disciplines at both campuses. We have been able to share resources and are looking forward to using technological advances for teaching through the use of interactive video between the campuses.

By the way, our campuses are only 50 miles apart, so this is not a geographic impossibility. The Omaha and Lincoln campuses service and educate 80 percent of the teachers in the state of Nebraska. So, for us, it becomes a very vital and important task. We hope to deal with the constraints that are unique to each campus. We hope to develop a sequential and consistent education program for these students who will be teaching the children of Nebraska.

I was trained as a teacher many years ago in a program that emphasized art production. The thought I would like to leave you with is an exciting one for me. No longer are we having teachers run to inservice and preservice courses saying, "What's new? What can I do with my kids today?" Instead, they are asking, "What's significant? What am I going to teach that makes art time worthwhile?"

Report on Snowbird Project

Donald Herberholz
California State University, Sacramento

Each member of our Art Department who attended the Snowbird Conference was given a packet of reading material that was to be read before attending the conference. The readings provided us with information that proved beneficial because the four members attending were from three different art disciplines. Included in this packet were: *Beyond Creating, The Role of Discipline-Based Art Education in America's Schools, The Journal of Aesthetic Education, Research Readings for Discipline-Based Art Education: A Journey Beyond Creating,* and *Art Education, the Journal of the National Art Education Association.* These readings were highly informative and critically important to the content of the conference.

At Snowbird our department members met and reviewed our department's preservice program in art. We carefully reviewed our preservice department needs and identified five deficiencies which needed correction if we were to help our students gain experience and understanding of the four disciplines of art.

The five areas identified in our preservice program were:

1. Need for a course in aesthetics and art criticism. (We have since developed Art 102, Aesthetics and Criticism, which has been successfully offered both the spring and fall semesters, 1989.)

2. Revise Art 305, Art in the Public Schools, to relate more closely to the four disciplines.

3. Revise Art 133, Art and the Child, to relate more closely to the four disciplines.

4. Add Art 133 and Art 102 to the waiver program.

5. Make a series of videotapes of all guest speakers involved for the new proposed course, Art 102.

A unique aspect of our waiver program in art is that Phase II students teach art at the elementary level (K-6), and the students in Phase III of their student teaching either teach junior or senior high art. This is the reason for including Art 133, Art and the Child, in our waiver program.

In Phases II and III students now write lesson plans which reflect the four disciplines of art. During Phase III student teachers are very effective in teaching all four disciplines.

In reviewing our departmental course offerings, we realized that we were, as an art department, typical of many university art departments. That is, most of our preservice students had a strong studio base, had completed a number of courses in art history and would, during student teaching, take one art education methods course, Art 305, Art in the Public Schools.

I would like to interject some aspects of our faculty in relation to the diverse population in California. In our department we have a unique faculty in many respects. One is the diversity of ethnic backgrounds. We have 22 full-time and 10 part-time faculty this semester. Of that group we have three Asian Americans, one teaching art history, one teaching ceramics, and one teaching painting. We have two African Americans, one teaching art history, and one teaching painting. We have one Native American who teaches art history and is also in charge of our ethnic program on campus. We have two Chicano Americans, one in art education, and one in studio. And then we have what I think again is unique: eight women on our faculty full and part time (three in art history part time, one in painting full time, one in art education full time and two part time, and one full time teaching computer graphics). The art teaching faculty is very closely related to the diversity of our students and their cultural backgrounds. Since our preservice art majors must take 48 units of art, most will have art courses taught by one or more ethnic or minority teachers. This, we believe, is highly relevant to the student teaching experience in Phases II and III.

The revision of the preservice program has really worked out very successfully with our master teachers and they have welcomed all our changes. One of our students last semester gave a slide presentation in art history, which was the first time an art history slide presentation had been given at that high school. The feedback from the student teachers and the cooperative teachers has also been supportive of our program changes.

As a result of our Phase II student teaching program (which is done in the elementary school), I've been asked by two principals to come in and explain the state framework and talk about state-adopted texts in art. So that's the kind of reaction we have received in relation to our revised preservice art program. Our new course, course revisions, and changes in the waiver program have become effective as of spring 1989.

Report on Snowbird Project

Kurt von Meier
California State University, Sacramento

The rightful primacy of the work of art has already been stressed here, and I think this is something that we need to remind ourselves of over and over again, so at the top I'll say that I have the utmost admiration and the deepest possible respect for artists. It is spectacular that human beings create works of art, and when they work it is a magical phenomenon. There's nothing that art historians or aestheticians or any analysts can say about it except that we stand in awe.

I learned this morning from Walter Marks and Terrell Bell that our new education president is talking about a system of choice. I thought he was talking about a system of Joyce and as there are a lot of English departments in the country, there are probably many courses on James Joyce. There are probably more courses on Joyce than there are English professors who have actually read through *Finnigan's Wake*. The late great Joseph Campbell (his first book was the *Skeleton Key to Finnigan's Wake*) says that the most difficult part of that book is toward the end where Sean the postman is giving lectures to the young ladies of St. Bride's Academy. The one lesson that he tells them is that you must read the standard press. Well, nobody reads anymore, certainly not the officials. Maybe our president reads, but people in charge don't read because they don't have to. They pay people to read for them. What they do look at, though, is the numbers, and this is where people talk about art. What did the Picasso sell for last night? That gets the kids' attention, too.

We adopted an all-star approach, and invited several stars to our program at Sacramento. We produced a videotape of them in order to build up an archive of these distinguished artists. And we're very fortunate; we had a lot of cooperation from Fritz Scholder, who, it turns out, is one of our alumni. I called him up, and he said, "I'm coming out to California anyway, and I'd be delighted." What I have to show you is just a few outtakes. There's no introduction or titles at all. (Shows videotape....)

History of Art Education in America's Schools: A Synopsis

Stephen Mark Dobbs, Senior Program Officer
The Getty Center for Education in the Arts

I am going to provide an overview of the history of art education in the public schools in the United States, and I'm going to employ three devices that will help me summarize this extensive and interesting story. The first of these is to structure this history in terms of five motifs, paradigms, or metaphors, which are listed on your outline.

The first of these I call the *industrial*, which refers to the way in which art played a handmaiden role in the early schools of this country. It refers to the acquisition of useful technical skills, especially those that were profitable and exercised in pursuit of vocational and sometimes avocational interests. The second metaphor is the *social*. Here art serves the interests of society and provides a means through which individual members are assimilated and socialized by the visual culture. The third metaphor is the *biological*, in which art facilitates the unfolding individual personality, providing a source of creative behaviors through which young people express their individuality. The fourth metaphor is the *cognitive*, in which art is a vehicle for the emergence of the mind and in which visual data and symbol systems play a primary role in the development of thought and language or languages. And the fifth and final metaphor is the *aesthetic*. Here art is not an instrument for anything else but itself. Here art serves the creation, understanding, and appreciation of the meanings that art carries, as well as the aesthetic experience it provides. Only the art curriculum provides such learnings.

Now, these metaphors are not mutually exclusive, nor are they exhaustive. The characterizations are necessarily cursory. I have also made very rough distinctions between what I call early, middle, and late art education. Each paradigm is in turn subdivided by this tripartite chronology, which looks at the approximately 150-year history of public art education in the American schools in half-century chunks. These, too, are to be interpreted liberally. Theory and practice in the field are expressed by the rationales within these subdivisions. These have in fact developed cumulatively rather than in strict consecutive fashion.

First to the industrial. Art education got its start in American schools largely due to American businessmen visiting the world's fairs beginning in 1851 with the great exhibition at the Crystal Palace in London. They were impressed by the drawing systems used in European schools to help youngsters acquire the skills that would be useful in the textile mills and factories of the late Industrial Revolution. Drawing instruction helped to provide a source of trained labor for industrial competition in world markets.

Walter Smith of South Kensington was invited to come to Massachusetts to begin a course of drawing instruction and the training of teachers. He wrote textbooks, which were published in the last third of the nineteenth century, and advocated a system of what he called "free-hand drawing." Smith's systematic program was developed from various European antecedents, including those of Peter Schmidt in Prussia. Smith was thus able to help students acquire the skills that would be useful in the factories and the mills of places like New England. Eventually, the more advanced of these students would create the design motifs that are so much a part of the late nineteenth-century industrial ethos.

One interesting little sidelight is the way in which publishers of the early drawing books battled with one another through broadsides and pamphlets in which they criticized one another and tried to sell their books as the offspring of Walter Smith. His disciples fanned out to the cities of the northeast and mid-Atlantic states. Toward the end of the nineteenth century, we see the development of the manual arts movement, which also occurred in tandem with the kindergarten movement. The development of useful skills was expanded beyond drawing to the making of objects and the construction of objects, which we might call the "ashtray movement." We are all familiar with this from our own experiences in grammar school. Here, useful objects were the outcome; this movement survived in art education well into the 1950s. It also exists indirectly in terms of the preparation of the gifted for experience in art, the very practical and utilitarian kinds of skills often taught in elective secondary school courses, as well as in art therapy.

The third part of the industrial metaphor focuses upon the relatively small number of students who utilize art programs specifically for the purpose of vocational choice. In fact, I suspect the notion continues to be widely held by many people that the primary purpose of art programs is to select and nurture those students who possess artistic talent and will in fact make their careers in the arts.

Let's move on to the second metaphor, which is the social orientation to art that begins with picture study in the nineteenth century. Bronson Alcott and other early educators in private academies often had children look at pictures, although reproductions were not very good in those days. The beginning of more satisfactory photogravure printing comes toward the middle and second half of the century. They had sepia tone pictures. Children also observed statuary. They would be encouraged to understand the moral lesson, in the same sense in which the McGuffey readers tried to teach morality and taste. After 1870, with the establishment of major art museums in New York, Boston, and other places, children were taken to museums and shown pictures that illustrated various moral object lessons. Picture study as a distinctive movement continued with the schoolroom decoration movement in which pictures were put in schools for children to see. Lists of appropriate pictures for study in art education were published in textbooks. Picture studies survive today in contemporary art education in a variety of forms, primarily through art appreciation.

The second part of the social metaphor, which begins toward the middle of our history in this country, is what I call "art in daily life." This connects and is congruent with the manual arts movement in focusing upon the utility of art and the instrumentality of art in the environment. It brings in interior decorating, architecture, and other so-called useful arts. The social metaphor is important also because through art in daily life children can be socialized to the culture. The correlation of art with social studies, the paintings of murals, and the use of art to teach geography and history are examples of this dimension of the social metaphor.

In the 1950s this orientation reached a high point with Ziegfeld and Faulkner, and survives in the work of June McFee, Vincent Lanier, and others. There is also a dimension to the social metaphor that I call *cultural study*, where we have varieties of both nationalism and internationalism. Internationalism is nicely represented by the beginnings of an international children's art movement in the 1950s organized by the British critic and art historian Herbert Read. Educators from different countries exchanged ideas about the teaching of art for children. In a more recent and contemporary vein, the cultural study dimension of the social metaphor is most evident in the emphasis and attention given to multicultural art.

The third metaphor is the biological, in which we focus first on basic psychomotor growth and perceptual skills. Everyone from John Locke in his *Essay on Human Understanding* to Benjamin Franklin in his *Diary* commented upon the utility of art for training the hand and eye and for the representation of ideas. This notion of art as a significant vehicle through which children's psychomotor development could proceed was picked up in Vienna early in this century by Franz Cizek, a Viennese art educator who had been reading some of the psychological studies that were current in that intellectual cauldron at the turn of the century. He can also be credited as one of the first educators to make references to creativity as a justification for art. Children in his juvenile art classes in Vienna made art objects, and we see in this the beginning of a self-expression movement. Today there is a significant focus among teachers on perceptual growth through the cultivation of the senses.

Personality development as a second stage of the biological orientation begins in the middle period of art education's history. This includes the stage theory personified by Victor Lowenfeld from the 1940s. Herbert Read was also drawn to this frame of reference and talked about psychological types in art and the unfolding of personalities through the art lesson. Lowenfeld wrote books for parents in which he gave instructions such as not to use watercolor before a child learned to use easel paints, and not to use easel paints before becoming competent with crayons. Such prescriptions led to the creative self-expression movement, which dominated art education, reaching back to the progressive era of John Dewey. It reached its peak in the 1950s. Many art educators who are working in the field today were nurtured and trained in institutions where the teacher educators worked from this paradigm. It is basically the notion that the principal role of art in the school curriculum is to stimulate creativity. Art provides opportunities for this to happen in ways that are not available in the rest of the curriculum. Here we have a very longitudinal view of human development and one that was expertly studied and iterated throughout the career of Lowenfeld and his followers. At conferences of art educators in the 1950s, people like Natalie Cole talked about "art from deep down inside." The mystique of children's art has also been very much a part of the self-expressive paradigm. And, of course, it continues to be a factor in art education today.

The fourth of our metaphors is the cognitive. In the early years of art education, in parallel with developments in American education in general, the child study movement looked at art as a source of learnings and data about children's emotional, personal, and social lives. It focused less upon their intellectual life until the 1920s. Here we have the notion of drawings as data. G. Stanley Hall, Edward Thorndike, Earl Barnes, and others studied children in order to develop instructional programs that were appropriate to their cognitive and mental development; the art lesson provided a source of important information. Child study has in fact continued from its late nineteenth century roots, and almost a century of empirical research work about art has continued to provide important data. The child study motif also is realized through art therapy and the use of information about children gleaned from their drawings to diagnose learning and behavioral disorders. People like Henry Shaffer-Simmern pursued and developed this aspect of art education.

Sometime in the middle part of our history, particularly with the advent of John Dewey, the progressives, and the work of Walter Sargent at the University of Chicago, we have a middle chronology of this motif that might be called "visual thinking." The identification of imagery as a source of conceptual structure goes back to John Locke and the enlightenment. In this century, educators like William Kilpatrick with his project method, Walter Sargent, and John Dewey began to talk about the intellectual aspect of functioning in art. In Dewey's *Art as Experience*, he wrote that the painter functions intellectually as rigorously as the scientist or logician, in terms of what David Ecker later called the "qualitative intelligence." The painter manipulates qualities and in fact is working with what Howard Gardner identifies as symbol systems that create a language to say things and give form to various ideas, feelings, and values. One of the interesting empirical consequences of the cognitive motif was the development in 1926 by Florence Goodenough at Stanford of the Draw-A-Man test. Here we have the notion that art could serve as a tool to measure a child's intellectual development or status.

The third and more recent perspective on the cognitive metaphor I characterize as an emphasis on symbol systems and art as problem-solving, art for critical thinking. In the educational reform movement there was considerable discussion in the books of the 1960s by many of the educational romantics about the role that art could play in providing for children a source of intellectual nurture apart from the primary discursive curriculum of English and the symbol system of mathematics. More recently there has been an enormous amount of empirical study of the relationships between cognition and art. Howard Gardner needs to be mentioned here because of his very singular contributions to an understanding of how creativity and comprehension in the arts nurtures intellect, the subject of Project Zero research projects at Harvard.

This brings us to the last of our five metaphors, the aesthetic metaphor. Here the notion is that art is valued for its own sake and for what art directly provides, by what Elliot Eisner calls the *essentialist* definition rather than the *contextual* one. We have to reach way back to the turn of the century when Arthur Dow at Columbia University published his book *Composition*. To find an emphasis on the study of art from the point of view of the artist as a composer and organizer of form having aesthetic character, Henry Turner Bailey and others around the turn of the century helped give a new legitimacy to art education by focusing on the artist and the process of artmaking. This was carried through by the progressives, the stage development theorists, and Daniel Mendelowitz and others who wrote about child art. This also took the form of a kind of art appreciation, which resembles the aesthetic perception and art criticism approaches that characterize the current multifaceted paradigm. The purpose of this was to help students decode and understand images in terms that were artistically grounded rather than in industrial, social, biological, or cognitive terms.

In the more recent era the consequences of the educational reform movement in art education have been profound. Works by Jerome Bruner and others in the early 1960s led to the development of concepts such as the spiral curriculum and the notion of children using artists as role models. At the Penn State conference in art education in 1965, Manuel Barkan and others began to talk about a wider encounter with art, one with academic legitimacy. This came at a time when art education was at a very low ebb, when its status was very much in doubt. Art educators were accused of being outside the primary purposes of schooling and, certainly, general education. But in the late 1960s and throughout the 1970s a host of new writers and new ideas came into the field. These theorists were characterized by the application of technologies and methodologies from other disciplines, particularly the social sciences. *Studies in Art Education*, the research journal, began publishing in 1962. The emphasis that doctoral students place on empirical research can be traced to this attention to a certain kind of "scientism" in art education.

One of the significant projects oriented toward an "essentialist" rationale for art that took place in the late 1960s was the Kettering Project, the development of a curriculum for elementary art at Stanford University. Kettering provided productive, critical, and historical domains for encounters and experiences in art education. This came directly out of the Penn State conference and certainly fed the development of discipline-based art education and the multifaceted approach that is codified in the California *Visual and Performing Arts Framework*. There were other curriculum materials also developed in the 1970s and into the 1980s, including various written curricula and media. The development of the artist-in-residence programs by the National Endowment for the Arts in the late 1960s, which continues today, has also contributed to the curriculum development motif, the notion that artists can be an important community instructional resource.

The last and most current characterization of the aesthetic motif or paradigm is the multifaceted approach. Some call it comprehensive arts, the NAEA labels it "quality art education," and the Getty Center for Education in the Arts calls it discipline-based art education. The concept is that there are different aspects to the art experience, in the same sense in which an artist encounters imagery, processes it, and creates it. The artist responds, interprets, and values from many different angles. Communities of scholars have developed that focus on these aspects, and their entry point for experience with imagery having aesthetic character can come from criticism, history, or aesthetics, as well as from studio or art production. This idea has been codified in the state frameworks and curriculum guidelines of states and districts throughout this country. It also is manifest strongly in the *Toward Civilization* report of the NEA. There are four things you can do with art: first, you can make it, you can shape form so it has aesthetic character. Second, you can respond to the visual properties that exist in imagery, both human-made and natural, and you can learn to share with others your impressions and perceptions of what you see and what it means. Third, you can study through art history the social and political consequences, implications, and environment for art and the contributions that artists make to society. Fourth, and finally, you can raise questions and deal with issues consequent upon the nature of art. This is aesthetics or philosophy of art.

This brief review of historical rationales in American art education now comes to a close. As we enter the 1990s, each of these metaphors has provided a part of the foundation upon which the future fortunes of art education will depend.

Art History: Present Directions and Prognosis for DBAE

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I have been asked to survey a great deal of territory in a brief time, so I hope that you will forgive me for presenting only the most general overview possible. My remarks incorporate a number of purely personal biases for which I make no apology and I do so with the intent to be provocative. My purpose here today is to outline the nature of art history and its current direction, as well as suggest its relevance to discipline-based art education emanating from the Getty Center, which is sponsoring this conference. In several respects, the DBAE definitions of not just art history but also criticism and aesthetics presented in some of the literature emanating from the Getty Center are inadequate, and I shall try to amplify on the picture they provide of the field.

Art history is, in a sense, self-defining. The words mean just what they say. The task of the art historian is to gain a greater understanding of individual artists and their works and to place them within the larger matrix of their times an the unfolding cultural tradition. Nevertheless, this doesn't tell us very much about the real concerns of the field. Using a historical approach to art denotes a principal interest in the chronology of art: when, where, and by whom it has been made. The basic tools of the art historian are, therefore, connoisseurship and documentation. Connoisseurship is used to authenticate works of art and to assess their position within the artist's oeuvre. Connoisseurship equally implies a sensitive appreciation of the aesthetic qualities of art.

Archival and other research, on the other hand, is needed to uncover as much of the written record as possible in order to give scholarship a basis in concrete fact. Interestingly, neither research skills nor connoisseurship are taught very much anymore in this country. Although traditionally it was a mandatory part of the curriculum in Europe, connoisseurship never enjoyed the same prominence on this side of the Atlantic outside of Harvard, while basic methodology courses have long been out of favor. Research and connoisseurship are flourishing nevertheless. We are deluged by a mounting avalanche of material that testifies to the industriousness of scholars, as well as their growing numbers. And as a result of more rigorous catalogues, we now have a much clearer understanding of important figures like Rembrandt than was the case a generation ago.

A great deal of art history is devoted to analyzing the meaning of art: in a word, its iconography, which to my mind remains the heart of the field. It is a credo of art history that no work of art can be properly understood outside its historical and cultural context. Now, as we all know, a work of art can be looked at profitably on its own terms, and its meaning often deciphered through a careful reading of its visual content. But this is not always the case. The meaning of art may be lost to us because the ideas that lie behind it are no longer current, having died with the times that produced them.

In other cases, its significance may be hidden beneath a complex symbolic program or web of personal associations. To recover this meaning, art historians must engage in detective work that ranges across the spectrum of scholarship, including history, politics, economics, literature, philosophy, religion, and even psychology. Anything that relates to their object of study is fair game to the art historian. The great scholar Walter Friedlaender came to the field from philology. My own background lies in history and psychology. It is but a short step from this interdisciplinary approach to iconology, which has the same dictionary definition as inconography, but which, following the distinction made by Erwin Panofsky, is generally taken to mean the study of the larger, cultural context of art.

Like all disciplines, art history has an orthodoxy, established primarily by German scholars like Panofsky, which has dominated the field for over 40 years now. It is well represented by Mark Roskill's book *What Is Art History?* For all its virtues, the book hardly presents a complete picture of the field. There have always been competing points of view. The most prominent among these alternative approaches has been Marxism. They have recently been joined by two new ones that have strongly affected other disciplines as well. Feminism seeks to redress the imbalances inherent in the male-oriented view of art history, while semiotics uses theories and models developed in other fields, chiefly linguistics and literary criticism in France, to place works of art in their fullest possible context.

These challenges have breathed new life into what can admittedly be a somewhat musty field. We have sometimes been likened to civil servants dutifully cataloguing the complete works of every artist from the past, no matter how minor. Worse yet, the study of iconography can easily degenerate into a scholastic exercise of the most tedious kind. However, the debate has sometimes taken on a tone of invective that is a discredit to the entire field. It reached its nadir a few years ago in the unwarranted and unprincipled attacks on Panofsky. As Seymour Slive put it, it is uncharitable to dump on the shoulders of the giant one is standing on.

Art history, it seems, is undergoing a kind of intellectual adolescence, so to speak. Lately, it has tended to conduct itself like a collection of special interest groups bent on acting out personal grudges and grinding professional axes, without regard to ethical propriety, rather than like intellectually responsible scholars. It is hoped that greater maturity will lead to increased tolerance on all sides and a moderation in the abrasive conflict between competing generations and points of view.

Why has art history tended to turn its back so strongly on its heritage in recent years? We are not the only field going through such a transition, of course. History has been undergoing a perpetual identity crisis, it seems, for some 35 years. I think the problem is that historians of all sorts suffer from a certain sense of inferiority relative to other disciplines. History is undeniably messy. Unlike a laboratory experiment, it can't be scientific, because it is not repeatable and therefore independently verifiable. Yet, historians must follow the same laws of evidence and logic as science to arrive at reasonable, if not certain, knowledge. Although history has lessons to teach us, the goal of a grand theory comparable to the big bang origin of the universe that will synthesize our understanding of the past, if not allow us to predict the future, will forever elude historians. For that reason, historians of all stripes have generally avoided sweeping concepts and speculative philosophy. Wolfflin's

Principles of Art History have given art historians, in particular, good reason to distrust theories of all kinds. But that makes art history seem intellectually paltry compared to, say, linguistics or social psychology. The writings of Noam Chomsky or Talcott Parsons are far more dense and abstruse than those of art historians like Gombrich and Wittkower, which are models of clarity in comparison.

To lend the field some added weight and respectability, we have imposed theories and approaches from these and other disciplines, even when the marriage is inconvenient or inappropriate. Some 15 years ago, in advance of the wave of interest in semiotics among art historians, I myself became interested in linguistics out of a desire to arrive at a more systematic understanding of what art is and how it conveys meaning. Anyone who has read my introduction to the third edition of Janson's *History of Art* will detect the impact of that study. But when it came time to write about the history of photography, I found that the ideas of Roland Barthes and Susan Sontag, though undeniably stimulating, have relatively little to do with the medium itself.

To me one of art's greatest charms is that it no more conforms to such theoretical constructs than it obeys any other laws, historical or aesthetic, though I realize that this idea is difficult for many people to accept. We nevertheless find art is often forced to follow such models. There is an inherent danger: that art may be reduced to a mere pretext for intellectual gymnastics, which may be astonishing to witness, but which just as often seem pretty pointless. One result is that art history threatens to become so iconoclastic as to be incomprehensible, not just to the lay public, but also to many scholars. By the same token, contextualization at times virtually ignores art by focusing exclusively on its social background. It reminds one of dropping a pebble in a pond and following the energy waves from the first ripple to the furthest corner of the universe. After a certain point, the inquiry becomes so remote as to prove irrelevant to the art itself. In the final analysis, it is worth remembering, our discipline is not grounded in social history or any other field, no matter how much we may benefit from them.

Despite the breadth of its studies, art history has its limits. It is not generally burdened by larger philosophical issues like "What is art and what is its intrinsic significance?" Most art historians find questions of this sort inherently uninteresting or unanswerable, so that they are willing to leave such idle matters to the aestheticians. It may well be that art historians have the wrong kind of personality to be philosophers in the first place. Santayana, according to Sydney Freedberg, observed that Bernard Berenson was constitutionally incapable of philosophy. Though I have made a stab at dealing with some of these questions in the revised introduction to the *History of Art*, I confess to impatience with such abstract matters, as well as to an ingrained distrust of all theoretical systems, which I now find intellectually restrictive.

Few art historians are comfortable dealing with the art of the present, because it does not give them the benefit of sufficient perspective to formulate an objective opinion. Contemporary art is therefore ceded for the most part to the critic. Many art historians began as painters and sculptors before realizing that their intellectual gifts far exceeded their modest talents. Despite the fact, they tend to be surprisingly uncharitable in their views of living artists. Unlike dead artists, live ones can talk back, which is, needless to say, a great inconvenience to scholars. Least of all are art historians interested in art education, which is based on learning theories and developmental psychology that have little ostensibly to do with art. Certainly, few of us are interested in addressing children, let alone capable of it.

Given these limitations in interests and attitudes, it will not be easy to integrate art history into discipline-based art education, which provides the focus for this conference. I hate to be the one to throw any cold water on such convivial proceedings, but I must admit that, like many art historians, I have some serious reservations about DBAE. My understanding, however, is limited to the involvement of the Ringling Museum, where I work, in the program implemented in cooperation with Florida State University following the Snowbird conference. Not the least of my concerns is what DBAE actually is. After reading everything available to me, I still do not have a clear picture of it. In any event, art history can be of genuine benefit to the other fields that the Getty program seeks to unite in DBAE: aesthetics, criticism, and art education. Art history provides a body of knowledge that can form much of the core content of DBAE and should be used as a yardstick to measure the probity of its ideas. For DBAE to succeed, teachers will have to receive a fairly intensive introduction to the history of art if they are to integrate it into the curriculum. This is not going to happen in the few short weeks of orientation they receive at DBAE programs like the one held in Florida. There nevertheless seems to be a naive belief that such a brief indoctrination will enable these acolytes to spread the faith.

Art historians, on the other hand, can do little to come up with the workable curriculum guidelines that DBAE desperately needs if it is to be translated into practical form. Without them, DBAE looks suspiciously like just another case of the emperor's new clothes. This is not to say that all art historians are uninterested in matters of pedagogy. At the College Art Association convention held February 1989 in San Francisco, Annabelle Simon-Cahn and James McManus cochaired a stimulating session on teaching art history in the boondocks. Like several other art historians, Professor Joanne Sowell of Nebraska has incorporated some of Jean Piaget's theories and the ADAPT Program's research into her thinking. It remains to be seen how readily the ideas broached by her and several other speakers can be adapted to DBAE.

By the same token, it is questionable whether art historians will help to provide a clearer rationale than any I have read to date justifying DBAE in the classrooms, though Professor McManus's remarks at that session were very much to the point. In arriving at one, DBAE should avoid condescending cliches like "cultural literacy," which was so popular a few years ago and has resurfaced as "visual literacy." I would also urge shunning aesthetic formulas like scanning, which came across at the Florida DBAE program as a kind of Evelyn Wood approach to speed reading works of art. Finally, let me suggest that the prevailing notions of art education for children should be leavened by a healthy amount of common sense if art is to be integrated into the public school curriculum in a way that is both germane and appropriate.

I want to emphasize the difficulty of integrating such disparate fields as art education, aesthetics, criticism, and art history into DBAE. A discipline is not just a body of facts, a data base if you will, but a comprehensive approach to *interpreting* its subject matter. Each of these fields differs significantly from the others in its focus and core ideas. It may be that in the end, DBAE will have to stop borrowing from other disciplines and develop into one of its own, something it has studiously avoided thus far.

The problem of integrating the four fields was brought home to me by the Getty Center's newsletter featuring analyses of a Lucas Cranach portrait in the Ringling Museum by specialists from each of these areas. Beyond the fact that some of the statements are immaterial or downright wrong, it is hard to believe that all four people were looking at the same painting. Clearly we must develop a shared language and frame of reference for talking about art. For that to happen, we must be willing to put aside our cherished theories, which get in the way by justifying our preconceptions and serve mainly as intellectual battlegrounds. The only common meeting ground we have is art itself. I would propose that we start looking at it *together* with fresh eyes.

I have a professional stake in this matter. Despite the fact that this talk benefited greatly from the input of several members of the Ringling Museum's educational department, it is no secret that the field of museum education drives curators to despair. Questions of turf and pride have much to do with why the two sides act like natural enemies, but it's also because they have very different focuses. The paper "Silent Pedagogy" by DBAE gurus Stephen Dobbs and Elliot Eisner is a classic demonstration of how far apart curators and educators are on many key issues. Nevertheless, a successfully implemented DBAE program potentially offers a way of bridging the gap, at least in part, which would be all to the good.

Despite my skepticism, I feel passionately that something like DBAE ought to assume a prominent place in American education. Believe it or not, I was for a time the only child artist in the country to be published in readily accessible form, despite my obvious lack of talent. And probably the strongest influence on the course of my life was the experience of being used as a guinea pig for my parents' book *The Story of Painting for Young People*. It was a pioneering attempt to introduce art history to 10- to 15-year-olds; at the time it was published in 1954, there was nothing like it. What was most important to me was that the book was written for children without talking down to them. In revising it and the other family texts, I have been made acutely aware of how difficult it is to accomplish this. The book had the effect of opening up the world of art and the imagination for me. I see no reason why we should wait till the freshman survey course in college to introduce students to art. Surely something that can have such a positive influence on our understanding and provide so much enjoyment has a proper place in the public curriculum.

I want to close by saying that the importance of art lies not simply in scholarship and pedagogy as such, important though they are to us, but in something deeper: its human significance at both an individual and universal level. It is our role as educators to bridge that gap for students, so that art acquires a personal meaning for them.

Postscript

Had I known that many of my reservations about DBAE were addressed in material distributed to Sunbird conference participants, at the very least, I would have stated them in other terms. Still other concerns, it turns out, will be the subject of future publications sponsored by the Getty Center. More likely, I would have omitted them from this talk altogether, not to duck the issues, but to focus on what seems to me to be the fundamental problem: As my experience at the Sunbird conference confirmed, art history remains an alien, forbidding field to many art educators. The only way to overcome this unfortunate situation is to invite greater interest by promoting better understanding of the discipline itself.

Teaching Aesthetics: A Case for Case Studies

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The most important thing to remember about aesthetics is that it isn't a matter of scanning; it isn't a matter of speed-reading artworks. Rather, it is a part of philosophy, and philosophy is a courtroom of ideas. Characteristics and fundamental and general ideas are put on a kind of trial. Issues are raised, advocates are appointed, and people weigh the evidence in favor and against certain fundamental propositions about art and aesthetic experience. Aesthetics deals with problems that are genuine, serious, and abiding. These problems are easily clustered into a small number of roughly delineated families. And each of these families submits issues on connected and developing themes over and over again to the court. Probably the best way to make the law vivid to an audience untrained in legal practice is through the dramatic presentation of controversial cases rather than instruction in law treatises.

And likewise, I am convinced, the best way to make a young, untrained audience aware of aesthetic issues is through cases rather than theory. The theory will always be there as a resource of best thoughts and conjectures to which one can turn on fine points and to resolve hard cases, a resource to which one can turn for further exploration. But a theory just isn't necessary to get to the heart of aesthetic concerns and often gets in their way. I have seen people talk to twelve-year-olds and say, "Well, you want to know about beauty, so let me tell you about Kant, and try to explain the *Third Critique*." But that just is not going to work. If one has something important to say about the nature of art or aesthetic experience, then one ought to be able to capture that something in a lively puzzle, poser, or case that you could make up—a case that you could insert into the mind of a 3 1/2-year-old, a 7-year-old, a12-year-old and get the conversation going.

In the case method, students are presented with a problem consisting of a set of real or hypothetical facts and invited to think about it. If the case is well formulated, the puzzle quality, the curiosity factor will make questions jump out of the facts, and these questions will lead to other questions. A teacher may want to bring changes on the set of facts presented, altering the question as originally formulated, or the case as stated, by varying one element or another to bring out additional issues. And of course the students themselves will give answers that will lead to further questions and further answers. The point of theoretical controversy will in this way become apparent, absent all consideration of the abstract theory itself. As a rule, I think young people are ripe and ready to get caught up in and profit from good, thought-provoking puzzles. My limited experience in K-12 pedagogy, and the less limited experience of some of my colleagues, strongly suggests that this technique works in capturing the attention and imagination of young students; and for the very simple reason that youngsters can take as much pleasure in dealing with aesthetic puzzles as they ordinarily do in puzzling out the mysteries of *LA Law*, or *Murder She Wrote*, absent any knowledge of—or, for that matter, interest in—jurisprudence.

There are five main sorts of aesthetic problems. First are the problems of identity: What is art? What is an artwork? What are the credential features, pedigree features, such that if a thing has it, it's an artwork, and if it lacks it, it can't be an artwork? Second are problems of aesthetic evaluation: What contributes to a thing's ugliness, daintiness, dumpiness, beauty, etc.? Third are problems of aesthetic experience: Are there common ingredients to what we would all regard as uniquely aesthetic experiences? Apart from economic, political, theological, psychological factors, and so on, is there something that characterizes the specifically aesthetic experience? Fourth are problems of meaning and intepretation: What ought to guide us as we try to understand and interpret artworks? Fifth are problems of art and other values: How can we reconcile aesthetic values with other important values such as religious, political, historical, and economic values?

Let us now take each of these main questions up in order, starting with the issue of identity. What is art? Can we define the word, or the concept art, or the concept artwork, or otherwise set boundaries around these concepts? An awful lot hangs on this, as you know, in the history of art. When the first works of impressionism or expressionism first came to this country, critics like Kenyon Cox and Royal Cortissoz really set down barriers that prevented their being hung, or studied, or worked on in collections for a while. They said, "We have a definition of 'art,' and these works don't fit it." So our sense of what belonged within that category had to be developed. And, conversely, we sometimes display as art objects whose makers would deny that they're art. In Bali, for example, people deny that they ever make art. The Balinese say, "We don't have any art; we don't understand the term. It's just that we do certain things very well." Now, we take a fine Balinese pot and present it as art, as an object for delectation in our culture. Are we violating the notion of art? Are we expanding our notion of art? Clearly, in both examples, and many more in between, everything turns on clarifying the concept "art."

So, what is the definition of art? The traditional classroom approach to a question like this is the philosophers' quest for real definitions. The ancient essentialist tradition holds that there has to be something in common between all things called artworks; otherwise, we wouldn't call them artworks; there has got to be some red thread that connects them all. And if we could only train our minds to penetrate the appearances, the diversities, and the particularities, we'd grasp the essences. And so, philosophers from Plato up into the nineteenth century often propose that the philosophical quest to understand art is really a quest to discover the essential ingredients which were common and peculiar to all artworks. And, of course, there's been a reaction (as well as a counterreaction) to that in our own time. There is anti-essentialism and there is anti-anti-essentialism. And that's what philosophers usually do in class; they bring out all these little stories about Plato, Tolstoy, Bell, Wittgenstein, and others, eventually displaying the whole philosophical struggle with real definitions, including claims both that there must be and that there can't be any such things.

Now, I don't think that's a useful approach in awakening young people to the questions of what art is and what it is that makes a thing an artwork. Try instead an example like this one:

> Suppose a well-known artist happens to be vacationing in the small community where you are the curator of the local museum. One day you see him walking along the beach and you tell him that your museum, although it is without funds to purchase new works, would be honored to be given a work by him. He pauses, smiles in an indecipherable way and bends over to pick up a piece of driftwood that is lying on the beach. "Here," he says with a glint in his eye, "take this. Call it *Driftwood*." As a curator, do you exhibit the driftwood? Do you call it an artwork or not? (Your gallery would be greatly enhanced by acquiring a genuine work by this famous artist.)[1]

Doesn't that get at the question of, or at least get you into the question of, what art is and what art is not? Don't you think students might well start saying, "Well, it's just driftwood; nobody's done anything to it; you haven't worked it," and so on? Well, that's a way of saying that one of the credential features that you think ought to count is that an artwork must be worked, must be wrought; the original material has to have something done to it. And that's a way of getting at the question of what ought to count towards making a thing an artwork, without citing theory at all. Another useful example is the old story about Betsy the Chimp:

> Betsy, a chimp in the Baltimore Zoo, was given some paint pots and some canvas, and she did various things with them. Some of the results turned out to be kind of interesting, and someone took these "works" and hung them in the Field Museum of Natural History in Chicago. Many people who came to see them liked them. Now, if they took the same works and hauled them up the street to the Art Institute of Chicago and hung them there, and people came by and liked them, would they be artworks? If so, whose artworks? The curators? The selectors? The chimp's?[2]

That puzzle, too, raises the fundamental credential question about what an artwork is, and you can use it to start a nice conversation with five-year-olds. The philosophical point is a familiar, if deep and relatively intractable one. When we say that something is art or a work of art, do we mean to say that the conditions of its display and its reception by an appropriate audience (that they would, for instance, deem it a candidate for appreciation) are the important credential features?

Let's turn to the second theme, beauty and other value. Are judgments of beauty wholly "in the eye of the beholder"? Are they simply matters of individual prejudice or preference; or are there standards to be appealed to here? In deciding whether A is more beautiful than B, should one have in mind some set of ideal qualities? Can anything whatsoever be beautiful or ugly? There are endless philosophical wars over these questions, too—not between essentialists, anti-essentialists, and anti-anti-essentialists, but between subjectivists (like Santayana) and objectivists (like Joad). Here's a case, however, that will again do the job without any of the theory:

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[1] Margaret P. Battin et al. *Puzzles About Art* (New York: St. Martin's Press, 1989) p. 2.

[2] Example from ibid., p. 1.

> For centuries, the inhabitants of a rugged alpine kingdom uniformly have regarded the surrounding mountains with anxiety and foreboding. They regard them as the bringers of bad weather, as impediments to commerce and as places of death. They never look at them and say, "How beautiful, how sublime, how lovely!" They never position their houses to drink them in. Then one day some romantic poets and philosophers show up in this kingdom on a sabbatical. They sit around looking at the mountains, and say, "How lovely, how sublime, how beautiful," and after awhile they get the residents of that kingdom talking that way, and ultimately thinking that way too. Now, the question is: Were the mountains beautiful all along, despite the fact that the people in that kingdom never thought them to be, or did they become so only after the poets and philosophers effected their conversion? Did they become beautiful with the first person who said "beautiful," when the majority said "beautiful," or when everyone in the kingdom started talking that way?

Now, you may think this is just one of those philosophical cocktail party teasers; but, as some of you already know, there is a wonderful book by Marjorie Hope Nicholson[3] in which she argues that that's actually what happened in European thought, and until fairly recently, people really didn't look at mountains as being objects of admiration or sublimity or beauty. Clearly, you can use that example to get at the question of subjectivity and objectivity in a classroom at an early age; and if you want to take it to the high school level, you can get people looking at the art history and the philosophical theory of beauty that grows right out of the example, or you might look at Toynbee's claims that he simply could not see the pyramids as beautiful because they were the product of slave labor and thus covered wth blood.

Use an example like that and then ask whether our moral convictions about the creation of an object can, or should, interfere with our aesthetic delectation of it so that we can't see certain things as beautiful. Are some things ineligible for being beautiful? For example, Thomas De Quincey wrote a book called *On Murder Considered As One of the Fine Arts.* Would we say from the very beginning there can't be a beautiful murder, or that murder could never be a fine art? Imagine someone setting out to create a new art form: "The new genre that I want to develop is the art form of murder, and I want you to regard this murder as a particularly elegant and beautiful one." Do we want to say from the very beginnning that there are some things (e.g., rape and murder) that just can't be beautiful? Are we going to rule them out? On what basis? You can see again that the question can be put in the form of a simple case that will raise the issue without engaging the theory.

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[3] Marjorie Hope Nicholson, *Mountain Gloom and Mountain Glory: The Development of the Aesthetics of the Infinite* (Ithaca: Cornell University Press, 1959).

Let us turn now to the third area, aesthetic experience. When we enjoy an artwork, a sunrise, or a glass of fine wine, is there a special state of mind or emotional condition that one is in or ought to be in while doing so? In one old story, five people are standing on the top of a mountain, looking down across a lovely valley. One's a real estate developer, and he sees it all as potential profit. The farmer sees it as something that could yield wheat. The theologian sees it as God's handiwork. The politician sees it as something to gerrymander. But the artist, or aesthetician, stands up there and moodily savors it, saying only "Ah, just look at it." Now, is there something that we're convinced is an absolutely special aesthetic experience that is separate from all these other kinds of experiences, or is an aesthetic experience somehow tied up or mixed up with all the others? Some people (e.g., Bell and Rader) have argued that there is a unique aesthetic attitude. They say that when we moodily savor things, we attain a special state in which the ordinary practical world is out of joint, and we know, and know directly and without any question, that we are in an aesthetic experience. Other people, call them aesthetic skeptics (e.g., Dickie), say that the aesthetic attitude is a myth; there is no one special way of appreciating aesthetic objects, and no one experience into which one enters when they are appreciated. Here's how you can get at that debate without having to read a whole lot of Dickie or Rader.

> Imagine someone creating an artwork that's largely plum-colored, called *Plum Loco*, and displaying it. And it happens that as this thing hangs there in a museum, no one ever finds it beautiful or attractive or engaging; no one likes it; it always leaves everyone cold. Exit polls reveal that all the viewers of *Plum Loco* say, "It leaves me cold, can't stand it, hate it," and so on. No one has ever stood before it and felt the slightest twinge of a tingle of aesthetic satisfaction. Now an art critic comes along and says, "It doesn't matter one bit that no one likes it; probably no one ever will. In fact, I don't like it myself and I can't imagine that I ever will; nevertheless, I understand enough about what makes for greatness and beauty in art to realize that this painting is great and beautiful in and of itself. Its greatness lies in what it is, purely apart from anyone's response to it." Now does that make sense? Is it possible for something to be a great work of art, to have greatness, even beauty, as an artwork, without ever provoking anyone to have that tingle?

The *Plum Loco* story can be modulated for any age you like. You can ask kids what if you just didn't like it; does that make it bad art? Find something that nobody in the class likes and ask whether it could still be good? After all, there are some things that are good even though nobody likes them, like medicine. (One needn't worry too much over ambiguity in the term "good" at this point.) That lesson can be inserted into a very young classroom. If you want to talk about the same issue with high-schoolers, you can get them thinking about legal and political elements that enter into our reflections on art, and the degree to which an aesthetic experience might depend upon unconscious psychological factors.

The fourth area is meaning and interpretation. In determining the value or meaning of an artwork, how important is it to know what the artist intended? To what extent should we be free to reach into our own bag of values in interpreting a work? Isn't it the case that when we look at something like *David Copperfield*, for example, we hope that *David Copperfield* means something more, and better, than what Dickens put in it? Frankly, I think it would be a pity if *David Copperfield* means only what Dickens put into it, because there is so much more potential there. It's like reading the Constitution. Should we say that the Constitution means just exactly what the framers put into it, or that those terms were cast forward as a net to capture future meanings and to anticipate changes in the ways in which people would think about equal protection and due process and the like, so that it would be enriched as it grew; it would gather a patina of meaning as it grew? Intentionalism is the view that a work of art means exactly what the artist put into it and that our appreciation of the work should be strictly captured by the intention of the artist. Tolstoy, for example, says that an artwork works when B gets exactly what A got. You had a fright when you went into the forest and met a wolf; then you tell the story of the frightening contact and other people are infected with that experience. They get it, and then art works. If they don't, art doesn't happen. Interpretavists, by contrast, argue that the work has a life of its own, so that it's a fallacy to regard the work as captured by the intentions of its makers. They hold that we are obliged as viewers of works that have grown over the age to see in them meanings the artist didn't put there. Here's a little story that you could tell to get into this controversy:

> Imagine that we had a device called a psycho-authenticator and it was, simply put, a skull cap with wires running to electrodes on the other end. You stick these electrodes into the dusty coffin of some long-deceased artist, tune the dial up and then you have exactly the experience that the artist had at a certain point in history, so that you know exactly what Bach, say, felt, or was thinking, when he finished the last stanzas of *The Art of the Fugue*, his final work. Or you know exactly what Leonardo had in mind as he finished the *Mona Lisa*. Do you think that having exactly that experience and knowing directly the artist's intent would satisfy you as being the full revelation of the meaning of the work? Is that it? What if it turns out that you tuned into the certain date and what you get as Bach dropped the pen from his hand at the end of *The Art of the Fugue* was this thought: "I've got all these kids. How am I going to pay the bills? I sure hope this sells!"[4]

It could be, don't you think, that some works can be greater than the idea that went into them? Or at least that's what this psycho-authenticator story is meant to get at.

The final problem area is called art and other values, admittedly a catchall. How may the values we find in art be weighed against other social values? Should they be weighed against them at all? Is art, or ought it to be, independent of other aspects of social experience? Can artworks be immoral, even dangerous, or politically intolerable? Aestheticism is the view that art is completely independent of other realms of human experience. It takes art to be a special room we go into for aesthetic experience alone. Integralism is the view that art is a vital integral part of the fabric of society: its strength contributes to social strength; its shortcomings are debilitating and dangerous.

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[4] A somewhat different version of this case can be found in Battin et al. Op. cit., pp. 100-101.

> Several years ago, an Alexander Calder mobile, which was originally black and white, was given by its private owner to Allegheny County to be installed in the Pittsburgh Airport. The county council had it painted green and yellow, the colors of Allegheny County. Calder was outraged and he wrote a series of angry letters to *ARTNews*. He really went after them, but in his lifetime he wasn't able to get them to paint it back the way it was. Should he have been able to force the change?[5]

Do artworks have rights? Should they be able legally to resist being changed? It may sound crazy to ask whether artworks have rights. But infants and incompetents have rights that they can't defend, and serious arguments have been heard by the Supreme Court that redwoods have rights. (*Should Trees Have Standing* is the title of a very good book on the question.) Should an artwork be able to sue to protect its right against being changed, to protect its integrity? A very good question, and one that trains attention on a fundamental conflict between art and other values.

I've gone through these five sections, mentioning sample "cases" in each area. Suppose you use these in a classroom. Suppose you toss out these ideas and get a conversation going. The next question everybody wants to know is, "What next?" I'm going to give you two very short answers, a little glib, but sound, nevertheless. The first is that once the question gets started, the best thing a teacher can do is just to encourage debate, encourage giving evidence on both sides, produce an argument, get students to say why they think what they do, and make it plain that there are no absolutely certain right answers in an area like this. This is an area where a teacher has to have the boldness to say there isn't a final answer. There's an argument to be made on both sides, and that kind of ambiguity is like life itself. We should live with it, and we should find it exciting and stimulating. Second, it seems to me that sometimes we should just follow the discussion where it goes without worrying overly whether we're crossing any lines, whether we're moving out of aesthetics into art history, moving out of art history into economics.

In John Holt's *How Children Learn*, there's the wonderful story of a teacher in a poor country schoolhouse who didn't have many resources, but did a really wonderful thing with her students. A kid came in with a wet wool coat on and the teacher said, "Put it over here and let it dry out, because we don't want it to shrink." And the kid asked, "Why does wool shrink?" And she said, "I don't know; let's find out." So they borrowed a microscope from a nearby university. They looked at the wool under the microscope. They began to study different kinds of fabrics. They got some wool from a sheep. They carded it. They spun it. They saw how long it took to spin it. They calculated how much fabric they'd need for a suit. They began to think about what the economics were of making wool into fabric. They began to learn about the Industrial Revolution, because that's when the great textile factories were constructed. Then they learned about the enormous political forces that came about as a result of the Industrial Revolution, and they learned about the philosophical criticism of those forces. They learned some economics, some mathematics and geometry, they learned some history, some geography, and some philosophy. They did not have to stop at 3 o'clock and put down their paint pots and say, "Now we're going to do mathematics." They followed the thread of the discussion where it went, and their teacher had the fortitude to say, "Let's not close that issue; let's see where it goes next." I think this approach is to be encouraged. A nice question from aesthetics can start the discussion going. Let's not worry too much at the outset about where it is going. We may soon find ourselves plunged into art criticism, art history, production, or something altogether different. Sounds fine to me. Sounds like the kind of adventure I want my daughter to have as she learns about art in school.

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[5] Ibid., pp. 164-165.

Practicing Pluralistic Discourse: Blurring the Boundaries

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As an educator and arts administrator, as well as a practicing visual artist, I am of course in favor of increasing the level of public discourse on art and art education. Educating for cultural literacy is, in fact, urgent in the face of our complex visual environment, for this environment plays a large role in shaping collective ethics.

However, in the process of this discourse, we've created categories that, while useful for the purposes of discussion, do not in fact represent actual artistic practice. In my field, I find most intriguing those visual artists who blur the boundaries between these disciplines, integrating skills to explore contemporary society and reveal meaning. History, for example, when seen as a practice of framing events and ideas in the service of an ideology, can be deconstructed and reconstructed as narratives within the body of an artwork. Questions of meaning and ethics are paramount in the work of other artists who tackle territory presumed to belong to the aesthetician. Of course, many artists include critical writing as a central element in their art.

It will be obvious where I'm leading with all this—that art activity is a complex of several modes of inquiry, all ultimately centered on questions of observation, interpretation, and meaning. Although today we have been selected to represent various distinct disciplines, let us suspend for a time this categorization to consider how our several different methodologies might be encompassed within an expanded aesthetic practice.

To enter this dialogue we must discard limited concepts of visual artists as materials manipulators—and their educational corollaries, that studio arts education at elementary levels is solely about self-expression, therapy, or skills development—and entertain more inclusive images of the artistic practice. The question is not who is or is not an artist, critic, historian, or aesthetician, or how much of which do we teach in school. The more interesting investigation concerns the nature of the reality that we are attempting to apprehend and explain through these practices.

I would like to share with you an experimental project, called *City Sites*, initiated last year at California College of Arts and Crafts (CCAC). It not only demonstrates the kind of art I've just referred to, but the project itself might provide you with a useful educational model. *City Sites* consisted of a series of events and lectures in the community, classroom activities, and critics' writings and discussions. Co-sponsored by the Oakland Arts Council, it was meant to articulate skills visual artists bring to the creation of a public agenda.

The city of Oakland was an ideal site for this project. Faced with the same issues that confront most growing urban centers, it was the quintessential environment in which most artists live and work. Life in these complex and often disconnected environments is reflected in much of contemporary art, revealing notions of the self and the self in relation to a larger public that are in a state of flux. Are we what we do, what we have, how we appear on television? The misrepresentation of reality by the media has made disbelievers of us all, even as we continue to be shaped by and to live our lives in terms of preconstructed narratives. Artists operate in a context that is unavoidably created and predicted through mass and commercialized representations, one where questions of ethics are no longer in vogue. In a reality perceived as impermanent, even deceptive, we respond with mixed feelings of desire, awe, cynicism, and futility.

In the city, the conflict between complicated multiple realities and the urge for consensus, agreement, and certainty is pervasive. Ideals of pluralism conflict with those of national identity. The rapid shifts in our cultural frame of reference brought about through media (the shrinking world phenomenon) and immigration are fueled by pressure from a shifting demographic base. In Oakland, multiple communities with their own languages and cultures exist uneasily next door to each other. Increasingly, artists are called on to take account of this diverse public in works that originally were designed for a single class and race of viewer. Whether we like it or not, the unified "we" in American culture is a fiction increasingly hard to maintain.

Within this setting artists have adopted a variety of strategies. Most intriguing are those who embrace the complexity of pluralism and media representation, with artwork that integrates experience, people, disciplines, and notions of reality. These artists work at the borders; contemporary practice, for them, is the opportunity to create new paradigms, invent in the field of the unknown. They have been influenced by the environment, yes, and by themes in contemporary art as well—the tug of war between making high-priced collectables and non-object-oriented art; between art as self-expression and art as group representation; between art as a mirror and art as action. Their work draws on disciplines of conceptual, minimal, process, and performance art, as well as painting, photography, sculpture, and writing. They share a common legacy in abstract expressionism, pop art and the "happenings" movement, when artists' romance with popular culture took them out of the galleries and into what we artists today fondly call "real life."

From this group of artists we selected ten to participate in *City Sites*, chosen for their inventive aesthetic strategies, the scale of their work, and the breadth and seriousness of their concerns.

These internationally recognized artists delivered public lectures, one each week, from a different location in Oakland, a site that related to the themes and intentions of their work. They spoke to mixed audiences of artists and the particular constituency their work addressed—the homeless, school children, different ethnic peoples, the elderly, etc.

During their visits many of the artists volunteered to meet privately with different organizations in activities called "pressure points," because they were designed to apply the artist's skills directly to sensitive issues. A class at CCAC provided opportunity for discussions between students and community artists on issues ranging from mural production to racism.

In the "Critics' Project for *City Sites*," writers from both coasts explored ways in which criticism is challenged by and might respond to the new paradigms suggested by this work.

I'd like to turn now to the actual work of some of the artists in this series, for they offer us unique models for expanded art education, many of which might be applied to the classroom. The question of audience and participation addressed through this art is an aspect of education in its broadest sense. An exchange is posited here, an exchange that mutually instructs.

Newton and Helen Harrison are what we might call meta-sculptors of the earth, exploring social and ecological systems and presenting expansive plans that bring us into relationship with our environment. They have experimented with breeding Sri Lankan crabs as a food source under conditions of scarcity. They contemplated five major lagoons throughout the world—in each work, they spent months studying and shaping proposals both poetic and practical for the preservation of waterways and their ecosystems. These proposals are presented in large wall pieces and in books, with the voices of the "observer" and the "witness" (fictional characters created as the artists alter egos) engaged in an exchange about the state of the earth.

Whether it's a mediation on the Gabrielino River (a plan to convert a dried-up urban wash into a park) or a proposal for a Baltimore Promenade that re-establishes a walkway to increase foot travel, the Harrisons' work expresses a contemporary concern for "place" and "site." They use a mixture of systems analysis and dreaming to point out the need for empathy with our environment.

During the *City Sites* series, the Harrisons spoke from the rapidly developing Oakland waterfront to an audience of environmentalists, city planners, students, artists, and architects. The next day they met to consult with the Port of Oakland on inclusion of arts in the development.

System intervention is the work mode of Mierle Laderman Ukeles, although it was a relationship that drew her into a multiple year project with the New York maintenance ecology. After having a baby, she began noticing who cleaned up after whom, and (as is a hallmark of this work) her interest led her into more expansive consideration of the social whole. Beginning with the simple gesture of a handshake—6,000 of them, with sanitation workers—she investigated the work lives of maintenance men, creating installations in garages and performances with street cleaners.

Analysis, for some artists, leads inevitably to comprehensive proposals for solutions to social situations, in Ukeles's case to larger issues of waste management and disposal. In *Flow City* she has framed a marine transfer station on the Hudson River as a work of public art, planning accessibility for the public through a ramp walk and live video installation.

Ukeles's work, like the Harrisons', draws upon observation, creative planning, and the skillful sculptural manipulation of materials, but the range of their concerns leads them into an expanded engagement with our culture. Dissolving the boundaries between art and ordinary life, eschewing notions of the talented elite, they act as "artist educators" in comprehensive artworks.

During her *City Sites* sojourn, Ukeles took a workshop of students and community artists to the local waste disposal plant to discuss processes and politics. She spoke from the cavernous city hall parking garage to an audience of environmentalists, students, artists, and city workers.

Judy Baca is an educator as well. On the faculty at UC Irvine, her teaching extends beyond the sphere of the college classroom and is incorporated into her art practice. Since the late 1970s, when she responded to gang violence in East Los Angeles by creating mural teams made of warring youths, Baca has worked on *The Great Wall*, a revisionist history project of California's past from the perspective of minorities.

She is not a muralist who works alone. To fully understand this art we have to take the entire production process into account. Each summer Baca brings together a mixed-ethnic mural team of 50 kids from the inner city. Together they complete a decade of history on a 50-foot section of the wall. The kids are paid to work on the project, attend workshops that explore and break down racial stereotypes, and reconstruct historical evidence with university professors. Those who have worked on the murals in previous years become supervisors and eventually participate on the design team.

This project, still in progress, is one of the three major works Baca is simultaneously creating, each of the same comprehensive scope. In her work we see new skills of the expanded artist, those of collaboration, community building, and education in its broadest sense. Baca, like many of these artists, describes audiences as a system of relationship and exchange. Production interacts with history, meaning, and social critique in the service of a work of art.

While participating in the *City Sites* series, Baca's "pressure points" included a workshop for a high school art class in the largely Latino Fruitvale area, a visit to the production site of a mural by artists from Mexico, and a consultation with a newly formed community arts group. She spoke to the public in a bilingual presentation at the Latin American branch public library.

On a beach in Manhattan, performance artist John Malpede, who had once lived in New York, returned to tell about life on Skid Row in Los Angeles. *Olympic Update* described the city's attempts to "clean up" the downtown area for the Olympics, shuttling the increasingly large and unruly homeless population out of sight. "Greyhound therapy" he called it—a one-way bus ticket out of town.

In the midst of high-priced real estate in both New York City and Los Angeles sits their decaying centers, worlds apart with their poverty, crime, drugs, and insanity. In this chaos John Malpede works—as an advocate for the Inner City Law Center and a theater director for the Los Angeles Poverty Department (LAPD). He founded the LAPD through a series of talent shows held on the streets of Skid Row. This wildly energetic theater group takes its audiences to the edge of those streets in improvisational works that move between the frame of the theater and sanity, exploring the borders of the worlds hidden within our world.

John Malpede exemplifies the new artist whose concerns and skills extend beyond, in his case, theater and into the most difficult of our urban problems. Like Baca, his work addresses the breakdown in our social system by transgressing the line between action and art, between social practice and aesthetics. Along with many other artists, his work implies a needed re-evaluation of an artist's role and the critical dialogue that interprets it. Question: When is an artist like a social worker? A minister? A politician? A teacher?

Malpede's pressure point activities during *City Sites* included a three-day workshop for the homeless at their shelter and consultation with local homeless organizers on a demonstration planned at the county welfare office. The night of his talk at the shelter, 150 homeless people were fed a fried chicken dinner, and the smells of cooking hung in the air as the large and varied audience of students, artists, the homeless, and elderly churchgoers arrived.

Adrian Piper confronts us with our stereotypes, asking that we re-examine our notions of self and other. She is a philosophy professor, writer, and conceptual artist whose work is centered on how one knows the self, stereotypes, and self-representations.

Most interesting in this work is that its self-referentiality is juxtaposed to a monumental social project, that of coming to terms with race and racism. In a series of confrontational conceptual works, Piper asked the art audience to speculate with her about why she was the only person of color in the exhibition; at another time she exhibited a self-portrait with exaggerated Negroid features.

Piper spoke from the internationally known blues club, Eli's Mile High, showing her videotape "Funk Lesson," a performance in which Piper assumed a didactic professorial stance to describe the etiology of black language, music, and body expression, with periodic interruptions of the formal mode for lessons in funk dancing. What is she actually teaching? She is teaching that this business of being an individual in a complex and racially ignorant society will take all of our skill at self-reflection and communication to navigate it. In the art and the theorizing of Adrian Piper, we see a new role for artist/philosopher/critic.

Other artists involved in the *City Sites* series were Marie Johnson-Calloway, Lynn Hershman, Allan Kaprow, and myself. Lecture sites included a black Baptist church, a television broadcast studio, and a retirement home. While space does not allow an intensive look at the works of all of these artists, I want to close with the *City Sites* pressure point activity of Allan Kaprow, since it is both an apt model for grade-school education and a method for artists working in communities.

Kaprow, known as one of the major articulators of the '60s happening movement in New York, has spent the past two decades writing and developing a form of participatory art that blends so closely with real life that it is often not possible to tell the difference. Yet, as "lifelike" as his artworks are (he doesn't even call them artworks anymore), the subtlety and complexity of art is evident in well-thought-out and carefully crafted "actions."

Because of his role in challenging the boundaries of art, as writer and educator as well as practicing artist, Kaprow delivered his *City Sites* lecture to a public of parents, teachers, students, and artists at the LaFayette Elementary School. The next day, Kaprow returned with an event designed for 90 schoolchildren. The children, assisted by Kaprow, a large team of volunteers, school teachers, and the principal, were instructed to draw chalk outlines around each other on the sidewalks surrounding the school. This activity was greeted with the children's jubilant energy and stories that referred to police techniques to mark fallen bodies, dreams of flying, and games of touch. The children wrote their stories on the sidewalk alongside the group drawings.

The model of the *City Sites* project is didactic, reaching multiple, but well-defined audiences— from schoolchildren in classrooms to the elderly in retirement communities—with a complex of aesthetic, political, and practical issues. It is a model that is drawn directly from contemporary art practice. In like fashion, we might create other interesting situations for multilevel learning to take place. Within the various works I've shown, which are those that might apply to your task at this conference to structure curriculum for the education of preservice providers in the arts? What is your creative response as educators to the notions of art suggested here? As we consider revitalizing art education at all levels, it is essential to beware of rigid categorizations that do not reflect the reality of contemporary visual arts. We must not lose sight of the vitality and originality of art practice, for it is precisely the creative gesture that breathes life into our theories.

In closing, let me offer a summary of assumptions to consider as we plan:

- Art practice, in all the four disciplines, is exploratory, inventive, and interrelated.
- Art is collaboration and dynamic exchange, an interactive relationship.
- Art is a placefinder within concepts of self, systems, community, and history.
- Art is a practice to reconnect, through empathy and strategy, the artist to ordinary life, contemporary life, and political and social life.
- Art connotes value.
- Art is action, with consequences.
- Art is a multicultural practice, with complex and informing histories.
- Art is a series of choices, based on sometimes unarticulated ethics.

The practice of the visual arts, which includes visual as well as strategic and analytic thinking, is part of a fundamental skill for understanding culture and environment. According to Allan Kaprow, "Art is a weaving of meaning-making activity with any or all parts of our lives. Lifelike art [as he calls it] can mean a way of sharing responsibility for the world's most pressing problem, to rediscover the whole."

What these artists suggest for us as educators is that we prepare for paradigm shifts, that we open ourselves to what is called whole brain thinking; that we dance lightly through necessary efforts at categorization, reminding ourselves of the proximity of this activity to fragmentation; that we suspend judgment in the way that many of these artists do, without relinquishing belief.

The Problematics of Art Criticism

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The philosophy of art really should have been the last subject. We know that the owl of Minerva that represents philosophy usually flies at dusk. Criticism of art is more like the rooster that crows at the dawn of a new art. The question is whether there is any new art. What I want to do in my presentation today is a little complicated. I first want to talk about the history of art criticism—when it's understood in the modern sense, when it begins, and give you a little background about why it arose. Then what I want to do is talk about the problems of being a critic today when the whole notion of criticism has, I think, become a little blurred and obscured, when in general the whole idea of the critical spirit of which art criticism is simply one manifestation, has become lost in our society or increasingly difficult to practice.

Let's turn first of all to the moment when, academically speaking, the idea of art criticism seems to get some credibility, and it's usually dated to Diderot. In the Salon of 1767 there are about 20 pages which are usually acknowledged as the moment when something called modern art criticism came into being, and I think these pages are very crucial. Diderot is going through the Salon. He was asked to write about the art in the Salon in a journalistic context for a privately circulated newspaper, which was the major mode of journalism at that time. This is very important. Why was he asked to write about it? There was a feeling that there was a great amount of art and that it was hard to get a handle on it; it had to be reported. There was this abundance of art for that day, 1767, and it needed an intelligent mind to work on it. Diderot, as you know, is usually connected with the Enlightenment, so the effort was to get "an enlightened approach to art." That is a kind of mastery of what it was about. In the 20 pages in question, initially Diderot is describing simply the art in the show. What he then seems to do is make a radical departure from that. We have something that sounds like a philosophical discourse. Diderot seems to be, according to his account, walking with an abbé and some students in front of various landscapes, and in response to the landscapes is making a variety of analytic comments. He talks about cosmology; he talks about nature; and he talks about the nature of men. And when this is all done he tells us that he is really walking in front of a number of landscapes by an artist named Vernet.

Essentially, what he does is offer a set of combination analytic/speculative, generally reflective remarks in response to these landscapes, which he acknowledges he is quite taken with. What we have here is what might be regarded as a confused discourse or what today is calling paraliterary; a discourse in which in some sense is not placeable one way or another within any discipline, a discourse which is a mixture of description, what we would today call formal analysis, intellectual speculation, or simply a story, a kind of narrative. It's within an educational context, that is, he's talking with this abbé and students who are, in fact, creatures of his fantasy.

The next key moment in art criticism properly is Baudelaire, and we have his reports of various salons, again written for a privately circulated newspaper. Notice that Diderot is not something called "art critic"; Baudelaire is not something officially called "art critic." Baudelaire describes his criticism as a rapid philosophical walk through the exhibition. In fact, he boasted that in the Salon of 1858 he'd written about it without actually going to see the art. In fact, he had gone to see the art, but he really didn't want to get "bogged down" in describing the art. If you look at the Salon of 1846, the Salon of 1858, and others, again you have this curious mood of writing which cannot be regarded as "hard philosophy, hard analysis" that involves articulating conceptions such as "imagination," which involves sometimes rather nasty and witty judgments about certain artists, sometimes adulation about others.

What I'm getting to is this: You cannot understand what art criticism is about without realizing that it arises in a situation of doubt about art, a situation of doubt that was twofold. First is an acknowledgment of the varieties of art. This is already happening just before the French Revolution, and it accelerates in the nineteenth century. What I'm going to argue, and I'll come back to this point later on, is that it is now accelerated to the bursting point as it were. Second, art criticism rises in a situation that we might call a bridge situation, namely, wanting to give access to a general public, whoever that public might be: a self-chosen public or a public that's interested in art. It's an in-between zone; it's a kind of strange fluid zone that is inherently (to use the term that's even more fancy than interdisciplinary) transdiscipline. Or I would say that is really in some certain sense a discipline that recognizes from the beginning that it's not a question of dividing into disciplines in the first place and then reuniting the disciplines, but rather that there never was such a thing as disciplines to begin with and the whole enterprise of separating and then uniting makes no sense, at least in relation to art.

Now, having said that as preliminary historical remarks, let me signal one other thing that takes place that is crucial for the next group of remarks I want to make. Toward the end of the nineteenth century, particularly in England, which is the next scene of critical interest, we get the development of so-called aestheticist criticism. This is focused around Walter Pater and Oscar Wilde, and to a lesser extent, John Ruskin. Pater and Wilde are of particular importance to me. These people argue that there is a certain kind of project that is inherent to art, and it is the job of criticism to articulate what this project is. This project is usually understood as "the aesthetic," but it's more complicated than that. For example, when Oscar Wilde says that art is the only shield against the sordid perils of actual life, he is clearly speaking of something that is extremely active in relation to this thing called life, not simply speaking of aesthetic in a purely formalist sense. It's one of the gross misunderstandings of art discourse, art philosophy, or art history to narrow the concept of aesthetic down to a purely formalist enterprise. This is true also for Roger Fry who has been badly misunderstood as well, in terms of what the meaning of aesthetic is. So we see that without any desire to narrow the idea of art to any particular preferred mode of artmaking or any favorite kind of art—and if we look at what Wilde and Pater wrote about, they were quite, as it were, ecumenical in their choice of art—there is the idea of art having a certain task. I want to call it a psychic task or a psychic social task. So I'd like to position those two things there and we'll come back to them.

In 1936 Leonello Venturi wrote a book called *The History of Art Criticism*, which is the only comprehensive account of art criticism. It really should be called *Art Criticism and Art Theory*. Venturi argues that there are two steps to art criticism; he's trying to systematize the enterprise, maybe academicize it is another word. He says there is a descriptive moment and a judgmental moment. Let's call the descriptive side the empirical side and the judgmental side the evaluative side. One of the things that I'm going to argue is that the evaluative or judgmental side, which has usually been attached to this word or concept called "qualitative," has tended to diminish in the glut of art so that a lot of what regards itself as art criticism (although in my opinion it should not be regarded as art criticism) is purely descriptive. Even though Max Kosloff said that all description is laconic evaluation, which is a very elegant and clever remark, there comes a point when you've got so many descriptions you just wonder which evaluation is the preferred one. We can then go ahead following Venturi and divide description into two parts.

One part is observation, which would lead to formal description, that is, describing such things as lines, colors, shapes, composition, etc. Let's call it the technical level of description. And the other is something we could call hermeneutic, or interpretative, approaches. Baudelaire spoke of it as what he called the mathematical approach to art. This itself can be further divided. Interpretation can be divided two ways beyond that. One is what I would call art historical interpretation or art historical contextualization. You take a style or a mode of art, as I prefer to call it, and you look at it through the cross-hairs of precedence and iconographies such as Mr. Janson told us about and you locate the art historically. The other involves the contextualization according to some predetermined theoretical context. For example, Mr. Janson mentioned the semiotic and Marxist approaches. I happen to be interested in the psychoanalytic myself, but it really for the purposes of the discourse here does not matter which mode of approach you take theoretically. The idea is that art criticism involves both knowledge of art history and knowledge of various theoretical contexts. You cannot be a good "art critic" unless you have both. Already here we see one ground of differentiation between art history and art criticism, and I'm going to get to that later on.

I've been asked to address the relationship of art criticism to the other areas. You can't even begin to think of practicing art criticism in a sort of theoretical sense of what the ideal art critic would be unless you really know what it is to be semiotic, Marxist, psychoanalytic, or whatever other mode seems relevant or important. Panovsky once said in a well-known statement that to be an art historian, and he was thinking of a Renaissance scholar, you had to know zoology, botany, the cosmologies of the time. I would expand that and say to be an art critic you have to know art history plus whatever other theoretical modes are operational. And you do not necessarily know what theoretical modes will be significant ahead of time. Every choice of a theoretical context necessarily implicates the others eventually. If you're going to be a Marxist art critic you become a kind of idiot savant. If you're going to become a psychoanalytic art critic alone, exclusively, you become an idiot savant. You must in some way acknowledge, to use the analytic term, the overdetermination of art. It's absolutely crucial to do this. So you can start out at any place, but you have to end up at the others. As Ezra Pound once said, "It doesn't matter which leg of the table you grab hold of as long as you know there are at least three other legs." This is extremely important, so to be an art critic you have to have, shall we say, a certain catholicity (that's with a small c) of outlook and approach. This also implies no privileged means of access to art. You're not getting a headstart on anybody if you start out as a Marxist; you're not getting a headstart on other critics if you start out as a semiotician. What counts is where you end up and what you go through before you get to the end. This seems to me absolutely crucial.

Similarly, going back to the art historical moment, it's not absolutely clear that the art history, that is, the immediate preceding art history of the art you're dealing with, is the most relevant art history or that an art history that may be in the "remote" past is the most relevant art history. For example, art history itself is constantly changing. To understand an artist like Mariani working today, you have to know something about neoclassicism. You cannot just look at Mariani as a kind of reaction to conceptual art. If you don't know anything about neoclassicism, you cannot make a proper critical approach to Mariani, just to take a very simple and obvious example of a contemporary Italian artist. The problem—and the reason I took this example is because of this problem—has increased today because in this post-modern period we are in the situation of what I call deja vu, a backward-looking situation. There is a sense of no new stylistic possibilities available and the sense of art really as a kind of manipulation of various modes that have been given whether modes of meaning or modes of stylistic orientation. So it's all the more imperative for the critic to have at his or her fingertips, as it were, a sense of the larger history of art as well as all these interpretative schemas and interpretative mechanisms. The so-called pluralism of art and the so-called pluralism of methods is heavily upon us.

That leads me to what I think the special problems of art criticism are today. And, in fact, as we'll see, this broadens into any discourse about art. The problem can be approached two ways, through two quotations. One is from Baudelaire who, in the Salon of 1846, made a very famous statement in which he said, "Criticism should be passionate, partisan, and political." And the other quotation is from Venturi himself, who argued an idea that is, I think, still unconsciously held, or at least preconsciously held, by many art historians, namely, that art—and this is the effort to get at this question of value now; so far I've been dealing with the question of description, expanded description, interpretation, theory expanded—is only of value if it in some ways exemplifies a universal idea of art. That is, there is somewhere hidden away somewhere in some higher realm a universal idea of art. Let's deal with the Venturi first. I'll come back to Baudelaire.

One of the things that the practical production of art has demonstrated is that there is no universal idea of art. The concept of a universal idea of art in effect originated in the eighteenth century. And in the eighteenth century you got the notion of fine art for the first time articulated as a separate kind of art and the notion of aesthetics for the first time articulated as a separate enterprise. Really what aesthetics was about, what I think was going in Kant, was the idea that there was some kind of universal fineness called art to which there could be a universal response. At least since Duchamp and analytic criticism, I would agree the whole notion of a universal idea of art has been suspect, has been under fire, and, in fact, has finally become negligible. The question of the identity of art is a bankrupt question. It is an issue that is really left to the ivory tower. It will not enter the real world.

Morris Weitz, a philosopher, a number of years ago wrote a piece pointing out that there was no philosophy of art, no theory of art, which was not in some way dependent upon some existing art. A lot of philosophies of art are simply expositions, as it were, of some previous art. In this situation with great numbers of kinds of art, it seems more observant than ever to hold out for a particular identity to art and a particular idea of what a universal art is. Not only that, because of this situation, the so-called fundamental or essential issues of art have become empty.

Mr. Moore presented a list of five basic issues. I submit to you from the perspective of the actual production of art that there are no basic issues of art, there are no essential issues of art, no fundamental issues of art at all. All you have is a play of terms. No terms are privileged over any others. There is no privileged starting point to begin your discussion of art, there is no privileged concluding point, there is no one set of terms that will give you more access than any other set of terms, and there is no definition of art finally that one has to trouble oneself about—unless one wants to trouble oneself about it as part of something called a language game about the nature of art.

Now this attitude that I'm articulating, Baudelaire's statement, that only by being passionate, partisan, and political (although people neglected to take the rest of that quote: he said "in the widest horizon of understanding possible." They forget that, you see, but that's what I offered before) that would be a way for the critic to have this thing called integrity, a way for the critic to have this thing called identity. My contention is that in the present situation, to be passionate, partisan, and political is also to be provincial. I would argue that today it's self-limiting to have integrity in some sense. That is, it is self-limiting to have integrity, because it limits you to one kind of art only. Baudelaire thought that art had a certain task and his idea of the task was connected with the aesthetics as well. Baudelaire, along with Stendhal, attacked realist art. For example, Baudelaire called Manet the best of a bad lot. And Stendhal attacked realist art because he said art's task was not to describe reality, we all know reality is a dunghill, he said it has something to do with what he called idealization. It has something to do with setting up this aesthetic mode, this shield. It has something to do with a certain psychological function. I would submit to you that now the task of criticism is how to articulate the way an art serves this particular function, called the aesthetic function following Oscar Wilde, without committing oneself to any one particular art. And I'll tell you why. We've spoken of pluralism. I want to go one step further. Part of pluralism means today that there is no one canon of artistic value. The works that Suzanne Lacy showed inhabit one canon, and certainly one respects that canon, but it is not paying full attention to the entire scene to acknowledge that as the privileged canon, to privilege that above other canons. It's setting up another absolutist hierarchy in a way, and that becomes self-limiting and that also interferes with the problem of discovering how or whether any particular art whatsoever serves this aestheticist function, which I'll be coming back to in a moment.

Let me expand a little bit more about the situation in which criticism is working in today because it's the only way you can understand fully what I am going to finally come out with. What I'm saying now is building on everything else I said before, although it may seem like a leap into another dimension. I would say the problem can be approached in another way. We're living in an age of what I would call cynicism, and I don't mean cynicism in a negative sense. I mean it the way it has been discussed by certain German thinkers recently, an age of hyper-enlightenment.

We are very cynical about art on two grounds. What does cynicism about art mean? One ground can be articulated by something that Leo Steinberg once said. In 1962 at the Museum of Modern Art, Leo Steinberg gave a series of lectures. In part of these lectures he was talking about Jaspar Johns. And he was trying to explain why he was attracted to Jaspar Johns who was very trendy at that particular moment. He said that Jaspar Johns offered a certain disquiet. He was interested in art that offered what he called "a disquieting shock," and he said art lost its disquieting shock rather rapidly; he said six to seven years is how long an art had its disquieting shock. This is an improvement or a comedown from Sartre who said that a work of art lives vitally for only 20 years. I would argue today that a work of art has its disquieting shock only for two exhibitions. Beyond that the art is no longer disquieting shock. What does it mean to lose its disquieting shock? It's assimilated; it becomes history very rapidly. What do we mean to become history? That means we take a cynical attitude to it. Those of you who know, realize I'm using the word cynical in the way a number of German thinkers have used it as the mode of a sort of false consciousness, the final stage of false consciousness about things.

We live in a time of increasing reification of art, and I want to use that word "reification," which is overworked, but I want to use it in its precise way; I want to get back to its original meaning as Gale Gluekotch used it. Reification is responsible for this cynicism—and we are all reifiers here insofar as we are educators, and I argue that a lot of artists are reifiers of art as well. Reification has two meanings that feed into it. One is Karl Marx's meaning, his idea of commodification. We all know that the work of art is a commodity.

As long ago as 1947 Theodore Adorno in his book *The Dialectic Enlightenment*, in the section where he introduced the famous term "the culture industry," said that the question was not that the work of art was a commodity, but why it presents itself to us as a commodity. What does commodity mean? It doesn't just mean that which we consume. It means something else. According to Marx, commodity involves separating the product from the labor that produced it and then thinking of the product as transcendental, that is, as self-generating, as, in effect, an absolute in itself. When we look at all these products around us we do not think of them as made by human labor or by the instruments of human labor. We tend to think of these products as ends in themselves. One of the effects of reification is that we turn the work of art into an end unto itself. There's a great tendency to do that. The second element that feeds into the idea of reification is Max Weber's notion of rationalization. And we're all involved in rationalization. Rationalization means just what it sounds like. It means to find the reasons for or the rational basis for any kind of product whatsoever that is produced by society. We know we're in an information and communication explosion. One of the reasons that a work of art becomes reified very quickly is because an enormous amount of information is made available at once. From the moment when the press releases put out by the gallery to the moment of the exhibition catalogue, the work of art is assimilated very rapidly. In fact, many artists will help you with the reification problem, because in their effort to control the meaning of their own work of art they'll tell you what it means. They'll give you handouts: Here's what my work means. And you'd better believe it, you see.

So the reification product is encouraged by the artist who wants to be part of history, who wants to be "immortal," who wants to be famous, who wants to share in that 15 minutes of fame that Andy Warhol mentioned. We live not only in a world in which we're all going to have 15 minutes of fame, in which the artist wants 15 minutes of fame, but what Warhol said near the end of his life, which has been less quoted, "in 15 minutes everybody is going to be famous." That is, in 15 minutes all art is going to be famous. It's going to be communicated, it's going to be broadcast around the world, it's going to be—to use the fashionable term—disseminated rapidly. To be even more fashionable, it's going to be subject to the circulation of codes and it itself is nothing but a mix of different codes that are readily identifiable, readily classifiable. This reciprocity between the production of the art and its almost instant assimilation, that is, reification, informationalizing, communicationalizing, all of that is a very complicated but not so complicated process by which we create this thing called "culture" or "art culture" or "art world." What's all this got to do with criticism?

Criticism as I initially defined it, deriving from Venturi's notion of criticism, serves the reification process. All critics are also reifiers. But the critic has one advantage over other reifiers, which can turn him into what we might call an antireifier or an unreifier or a nonreifier. First of all the critic deals with new art. The critic deals with art that is not settled in value. It's going to become settled very quickly; we know that. It's going to become textbookized very quickly. But still the moment it appears, there's a bit of uncertainty about it, a bit of insecurity about it. Clement Greenberg, a critic I disagree with, but very much respect and utilize a number of his ideas, argued that the best moment to write about art was after the first exhibition, but before it became history. That doesn't leave much time really, but that was it. That was the moment of vitality, the moment of aliveness, the moment of uncertainty, the moment of insecurity, the moment of risk. The critic takes a risk. Where the art historian deals with works of settled value, the critic deals with works that are not of settled value. Where the art historian deals with art that has been institutionalized, which is part of this whole informationalizing and communicationalizing, the critic doesn't. Now the critic helps it, but can also resist this institutionalization process even if the tides go around him and ignore him or her. A good critic, I would say, deinstitutionalizes or dereifies art. So Clement Greenberg once said that one could look at Shakespeare, praise Shakespeare, find a lot good things in Shakespeare, but find what's wrong with Shakespeare as well. Argue that there's something wrong with that. And he was saying that in praise of T. S. Eliot's famous essay, which may have been neglected, about the problems with Hamlet, whether you agree with it or not; that is, T. S. Eliot took this sacred cow called Shakespeare and showed that maybe there were a few problems.

Part of the dereification or refusal of reification, I'm using that as a shorthand for this complicated process, that the critic can do is be antiauthoritarian. There is a great tendency in art to set up sacred cows as authorities. Oscar Wilde in the first piece that he wrote about the nature of critics—and he wrote two main pieces, one you may all know of, it's my sort of little bible, it's called *The Critic as Artist*, you see, and the title of my first book is derived from that, *The Critic Is Artist*—but he also wrote when he was still a student at Oxford in the 1870s a piece called *Criticism as Historiography*. And he argued that the critical attitude in general means that you do not believe in the authority of what is given to you as authoritative. You simply don't accept it; you question it; you doubt it; you challenge it. That is, you problematize it. You put a little line through it, as the Heideggerians and Derridons would say. You smash open its supposedly sacrosanct hermetic integrity. The first thing you do is take the risk. And how do you take this risk?

First of all, you have to restore the connection between the product and the process that produced it. If reification involves on the Marxist side of its meaning the separation of the product from the process, you must restore the process. And you must look for the process in unlikely spots. Not just necessarily, I submit to you, in the society and culture but in the psyche of the artist, in the artist's own interest, in the artist's own narcissism. You must look for it in a number of complicated ways that are not redeterminable but that will utilize interpretative schemes. In other words, what the critic has to do is come at the work with what I would call a self-conscious and informed subjectivity or sensibility that does not deny the existence of modes of reification but works through them. Correlated with that, as you might imagine, is that the critic must derationalize the work in the Weberian sense of rationalization. That is, the critic must argue and make a case for the fact that the work of art cannot be reduced to whatever schemata one wants to reduce it to. That indeed it exists not only in a relativistic situation in relation to other art, but in itself, it is a realitivistic situation, that it is a structure of relationships not all of which can easily be regarded as commensurate with one another or not all of which are necessarily continuous with one another. What the critic must do is to discover the discontinuities within the work and the the process of its production. Instead of setting up this seamless thing called the oeuvre of the artist, which is what the art historian does, the critic must see this oeuvre as a very strange, jagged thing. The critic might pay attention to the time when Michelangelo did not produce work, that is, obvious three-dimensional works, but wrote poetry, for example. The critic might pay attention to the frame of mind that Michelangelo supposedly had rather than to any particular production. The critic will deliberately take a gambit that will interfere with the free circulation of the codes.

What this means is that the critic is faced in the situation of relativity and pluralism and the production of art with having to make careful choices about what art he or she investigates, but even then with no commitment to the art he or she investigates. No advocacy in the sense in which Baudelaire wanted advocacy. Or perhaps just a temporary advocacy realizing that any permanent advocacy deadens you and leads you to reification. The great trip wire that most critics have suffered from is that they have become identified with a particular kind of art and lost their openness to the scene. For example, Clement Greenberg became identified with Abstract Expressionism, with Pollock; every other art that came along from pop art to minimalism, he dismissed as "novelty art." That leaves a lot of art as novelty art, and he didn't bother to explain the concept of novelty art very well. It might have been interesting if he'd done that. So the critic mustn't get into that trap. That becomes my jumping-off point to talk about the relation of the critic and the artist, which I've also been asked to address.

Most artists simply want the critic (and I'm talking in the contemporary sense, the critic deals with contemporary art, as an advocate, an instrument, and a mirror) to say, "You are the fairest of them all!" And I mean that. The critic should not do it very simply. The critic is not there to serve the artist at all. The critic is there to do something else. And he or she is, as Santayana said, to serve the civilization, to serve the culture that he or she is part of. Or as Oscar Wilde said, to serve the age that he or she is part of. I want to read you a quote from Wilde, one of two quotes that I'm going to read you, that I think makes the point very well. Wilde said, "The meaning of any created thing is at least as much in the soul of him who looks at it as it was in his soul who wrought it; nay, it is rather the beholder who lends to the beautiful thing its myriad meanings and makes it marvelous for us and sets it in some new relation to the age so that it becomes a vital portion of our lives." What a critic must have is a sense of the age, as Wilde calls it. Or a sense of the civilization or the cultural society in which the art is produced and in which he or she who is the critic is operating as well. Critics are mediators, as it were, between the art and the age. They are not advocates of the art, nor are they necessarily advocates of the age. That's the first thing to say.

The second thing is that the critic almost by definition must contradict the artist, just as the artist contradicts the critic. The artist tends to have a point of view about his or her work, and in the beginning of the modern period artists have done this, that is, artists present theories as advocacies. If you look at the history of modern art in writing from Van Gogh on, Gauguin, Kandinsky, right on through Robert Smithson, you find that the artist gives us a set of terms by which to understand his or her work. Partly this is done because there is no universal culture today the way there was once a universal classicism or a universal religion such as Christianity that everybody understood the terms of. So the artist has to produce his or her terms. The critic's job is not to accept those terms necessarily, but the most elementary starting point is to bang the art off those terms, to bang the claims that the artist makes. Is Kandinsky's work really an articulation of inner necessity, or is that not a manufactured spontaneity? If it's a manufactured spontaneity, it doesn't mean to dismiss it, but how does it change our perception of it? And I think that we get into this problem very intensely when we realize that what the critic is doing is searching for the meaning of the art in terms of the world, the age, the civilization that it's made in, whereas the artist is interested in the meaning of the art only insofar as it justifies the artist's production of the work, if you can make that distinction.

There's a wonderful quote from Wilde in the essay, "The Critic as Artist," which is really a dialogue, in which he sets up an imaginary discourse with Leonardo da Vinci on the *Mona Lisa*. I hope you get the sense of this through Wilde's now slightly obsolete English. He says, "Do you ask me what Leonardo would have said had anyone told him of this picture . . . all the thoughts and experience of the world had etched and molded therein that which they had of power to refine and make expressive the outward form, the animalism of Greece, the lust of Rome, the revelry of the Middle Ages with its spiritual ambition and imaginative loves, the return of the pagan world, the sins of the Borgias." All of that loaded on the *Mona Lisa*, all that meaning. I believe that criticism must overload a work of art, see if it can hold. How much weight can that work of art lift? This is what Wilde says, "He [that is Leonardo] would probably have answered that he had contemplated none of these things but had concerned himself with certain arrangements of lines and masses and with new and curious color harmonies of blue and green."

That reminds me very much of an experience I once had with Richard Estes. I was in a discussion group, a public presentation in which Estes's art was under discussion. I got up and made a whole elaborate statement about what I thought was at stake in Richard Estes's art, the various kinds of meanings of it. Estes got up, and he was very irritated. And, of course, he felt appropriated—the assumption is the art has infinite meaning, just as T. S. Eliot refused to say whether this meaning or that meaning applied to his work. But after all, a work of art is another limited phenomena in a certain sense. And Estes said, "All I was ever concerned about when I was working is the size of my paint brush." That's it! And he meant it, because he didn't know what his own art meant except from a few formulas. So the artist does not necessarily know what the art fully means, and I'm not saying that the critic does. But the critic is more willing to investigate the meanings and regard it as a little more open-ended.

Finally, what I want to say is as follows: From the point of view of a critic there is no such thing as art; there is something that is, rather, the sense of art. What finally counts is how this sense of art can relate to our sense of self. What finally counts, and it's going back here to the Wildean notion, is how much the sense of art helps us maintain a certain sense of self in a world where the self itself becomes reified, where there's a great tendency to reify it. The task of criticism in this sense is "personal." It's a personal enterprise. I submit to you that when all the forces in the art world tend toward the objectification and even overobjectification of the work of art, criticism, or rather the critical attitude, is the only thing that works against this by reason of its insisting that there is in someway a subjective process behind the creation of the work of art; that is, it's a kind of projective identification, if I can use that analytic term, and that the meaning of the work of art is not completely in the work of art, but exists in the work of art's relation to its age, its civilization, its world.

A Lesson in Ornithology: What Is a Sunbird?

Ron MacGregor, Head
Visual and Performing Arts in Education, University of British Columbia

Having attempted to summarize the comments and presentations offered by various speakers over the past three days, I am painfully aware that I occupy a situation like that of the man in the movie *Annie Hall*, who was having an argument with Woody Allen about the work of Marshall McLuhan. Allen, you may recall, reached behind the nearest pillar and produced McLuhan himself, who then berated the unfortunate character for having completely misrepresented him and his thinking.

To head off the several McLuhans in this audience, I initially thought to reduce my comments to one well-constructed haiku: there are, after all, limits to the number of people one can offend in 17 syllables. But that would have meant that Diane Vines would have had to ad-lib her closing remarks for a period in excess of 40 minutes, which seemed a little unfair.

Next, I turned to analogy: something of a comparison, perhaps, between Snowbirds and Sunbirds. Snowbirds, I discovered, are another name for juncos. These are aggressive birds that spend their time picking up whatever they can find in environments of varying harshness, to the point sometimes of being downright inimical to decent living. Sunbirds, my book told me, are given to expending vast amounts of energy moving their wings in order to stay in one place. They invariably burn out at an early age, and in urban settings get most of their nourishment from glass containers full of brightly colored liquid.

Somehow, it didn't seem a profitable analogy to pursue. Instead, I reverted to the *Visual and Performing Arts Framework for California Public Schools*. I found it contained four instructional components: aesthetic perception, creative expression, arts heritage, and aesthetic valuing. Here was something around which I could arrange the notes I had taken during the conference. I had some twinges about the word aesthetic: How could I distinguish aesthetic perception from non-aesthetic perception? But I solved that by stipulatively defining aesthetic as "that which has intrinsic worth," and plunged in.

Aesthetic perception

Among those remarks that were memorable for their perceptiveness, I include Ted Bell's to the effect that education ought to be a priority and it isn't. We're all sufficiently familiar with the annual Phi Delta Kappa poll that gives art a high rating among subjects that ought to be studied, and a bottom or next-to-bottom rating in the list of subjects actually considered important for success. Secretary Bell's observation, then, strikes a familiar chord.

More optimistic was Frances Thurber's statement that, following exposure to the program developed in Nebraska, teachers no longer tended to ask, "What's new?" but instead "What's significant?" The phenomenon of teachers descending on workshops and professional days with shopping lists for ideas to fill art periods for the next year has been a common one in our field. This evidence that the field is at last moving out of the state of benign neglect that characterized it for so long, into a phase where the responsibility for inservice education may be systematically applied by universities, colleges, and local school boards, is certainly worth remarking.

Two statements made, one in the context of criticism, the other in studio and performance art, reflect directly on art education. Criticism, it was observed, arises out of doubt about art. Just as critics deal with unsettled values and are risk takers, so teachers and educators continually find themselves responding to shifts in values and frequently have risks (in the form of new, untried material) thrust upon them. Education is a conservative enterprise run by liberals, which explains in part these erratic shifts in values. It might be better for our collective peace of mind if it were a liberal enterprise run by conservatives, but of course there would be a price to pay for that, too. As it is, art educators, like critics, tend not to believe in the authority of what is given to them as authoritative (to use Donald Kuspit's phrase); moreover, they are continually tempted by new and dazzling revelations emanating from the disciplines, while being appalled at the cost in time, investment, and commitment that implementing them represents. Angst is an occupational hazard for the educator. I am often reminded in this context of John Kenneth Galbraith's comments on the failure of agricultural aid to Third World countries. Experts would bemoan the fact that they would demonstrate new methods of crop growing to farmers, who would listen politely and go back to doing what they had always done. The farmers, for their part, observed that these experts never had to stay to face the consequences of what might happen if their advice didn't work.

Suzanne Lacy made the point that we—by which she meant Americans as a generic group—operate in a state of flux, not knowing who we are. In schools, of course, this search for definition goes on all the time, and invariably graduation brings it to a conclusion, or at least a hiatus. In colleges and universities, the situation is even more fragmented. The educator operates in the certain knowledge that business is forever incomplete.

To round out this collection of perceptive observations, Ron Moore's introductory comment on the task of education being toward reintegration of the disciplines is notable, for it identifies the constant paradox faced by the educator. Think of the life of the classroom as a river and the disciplines as a series of bridges. Directly, the teacher plunges into the experiential life of the river, specialists in the disciplines can claim, with justification, that whatever is going on in the river is not discipline-centered. Yet when the teacher retreats to the formal world of the curriculum document or the content of the discipline, that sense of being literally "in the swim" is gone, too. Therein lie many of the frustrations of being an educator, and perhaps also some cause for satisfaction, if one believes the old saying that to travel hopefully is better than to arrive.

Creative expression

Secretary Bell said, "You must have the capacity to visualize what you verbalize." He might equally well have said, to accommodate historians, critics, and aestheticians, "You must have the capacity to verbalize what you visualize." Creative expression, in the expanded definition of art education that has been in use at this conference, includes making or doing, and responding, in the service of what Anthony Janson referrred to on several occasions as personalizing content and giving oneself to the work.

As practical illustrations of creative expression, one might list Walter Marks's ideas on moving teachers around so as to provide a variety of daily interactions. Given the envelope of the school day, Marks moved the pieces (people, time) around within it. This piece of territorial resourcefulness was only one of several examples mentioned during that panel that contained endorsement of the teacher's active role in bringing about change. Empowerment is a word that has only recently found its way into the literature of teacher education. Along with empowerment, however, must come reflectivity. The publication of Donald Schon's *Reflective Practitioner* ushered in what could be a highly productive direction for educational researchers: the use of teachers who regard it as part of their professional responsibility to take time to consider their situation as they interact with students, so that they become their own best resource and monitor.

As an illustration, I might quote a participant in one of the breakout sessions who described an exercise wherein she had students make drawings in the sand. Some of them expressed a sense of real loss when the sea came in and covered their drawings, and she was able to show them that the sense of gain and loss embodied in their experience could be transferred to other, larger contexts.

A final point needs to be made about creative expression, in its being a present participle, expressing. Don Kuspit spoke of reification, of the separation of product from labor. Part of the problem with models in education is that they tend to be made from nouns: they form the elements in a system. Equally important, however, are the connectors that vivify (or empower, if you like) the elements. It is another way of speaking of that combination of acting and action that had a life in curricula of the 1970s as praxis, but is nonetheless worth remembering.

Arts heritage
Lai-Ming Chan Meyer raised the question that has been a recurrent one at this conference: "Whose arts heritage are we talking about?" Her remarks about the use of community resource persons and visitors from outside the community, who nevertheless share an ethnic background, reinforces the suspicion I have had for some time that multiculturalism is essentially a matter that demands local solutions. I live in a city where many of the schools contain students from several different nationalities. Even if we were to analyze one of those nationalities, you'd find it comprised recent arrivals, first-generation immigrants, third-generation citizens, children from traditional homes, children whose parents are anxious to forget their country of origin: there is, in sum (and a conversation over lunch confirms this for me) no useful general plan for multicultural education. One cannot even "play it by ear" because there is no previous experience to rely on. One must instead proceed by trial and error. Instead of a general model, what the field needs is a series of descriptions of exemplary situations in which initial difficulties are clearly identified and the road (no doubt tortuous and not infrequently painful) to some interim solution is delineated. I was pleased to hear, sitting in with the Chico group this morning, that they are initiating just such a proposal.

Another dimension of the arts heritage concerned the role of artists in education programs. Suzanne Lacy focused on art forms (or perhaps art occasions) that provided opportunity for extended engagement with a particular segment of culture. In many cases, art forms were created as a call to social action: as ways of visibility to what would otherwise be disenfranchised groups.

The conference has also included discussion on the role of museum educators. While some doubt has been cast on the possibility of productive dialogue between curators and educators, I might offer some evidence that supports a more optimistic view. A graduate student of mine has recently completed a study that included interviews with educators and curators in eight art museums. Her findings were that in all cases there was a realization of the different mandates that curators and educators have, but at the same time a readiness to talk, and an acceptance on the part of the curators of the particular needs of the educator in organizing and administering programs.

Aesthetic valuing

David Wright's presentation on Day 1 of this conference provided some information on what is valued in teacher education, insofar as the credentialing body is concerned: in-depth experience in the subject, continual and systematic updating, and a willingness to become involved in multidisciplinary and multicultural study. This kind of valuing confers tangible rewards, applied through assessment, and so would seem to be of a quite different order from the kind of aesthetic valuing one associates with art. Yet trends in assessment have been toward the evaluation of performance, rather than the simple checking off of tasks completed, and it may be that, under the impact of publications like *Toward Civilization*, credentialing itself will assume a more qualitative character.

Of the many roles taken by the educator, that of mediator and interpreter is most common. The remark was made yesterday that "the critic is the mediator between the art and the age." Some historians and aestheticians would not be unhappy to have that role attributed to them; educators would grab it with both hands. Educators are always willing to borrow from the disciplines in order to achieve the pragmatic goals of promoting dialogue and providing vocabulary to get interaction started. I am continually reminded of Claude Levi Strauss' description of the *bricoleur*: that individual who doesn't have the singlemindedness of the specialist or the perfectionist impulse of the crafts person, but who will use whatever is available and make the thing work.

Ron Moore's case studies are a felicitous example of how this looks in practice. Every situation, one imagines, is going to work out a little differently from the rest, by virtue of the unique experiences each person brings to the discussion. It would seem to me worthwhile, with the class of '89, to document and store their responses, so that when the class of '90 reaches a different conclusion, one can ask them why this might be. In a system of 19 campuses (soon to be 20) such as yours, the idea of sending these case records around the system has its attractions. Why do the students at Northridge form different conclusions from those at Fullerton? Why is it that in law, some case studies are used to set precedents, and yet in art, we reject the notion of precedents? Since the questions on which the case studies are based are recurrent, are there recurrent patterns of responses, too? I imagine a class that has dealt with these matters would have no difficulty in identifying the stance of writers like Bruno Munari, who opens his book *Design as Art* with the sentence, "'A thing is not beautiful because it is beautiful,' as the he-frog said to the she-frog. 'It is beautiful because one likes it.'"

Two vignettes, to conclude this part of my summary. They are not drawn from the conference, but instead come from conversations with high school students. Sometimes the stories we exchange within the profession about the truly appalling situations in some schools obscure the fact that large numbers of students have their lives enriched by their art experiences and give back a measure of that in the form of evidence that they value those experiences. My first example comes from a high school where students were making 15-minute presentations on subjects that interested them. One girl, whose subject was porcelain, handed out to her classmates color xerographs of some of her examples, and it transpired she had traveled 40 miles each way to buy these "because," she said to me, "they wouldn't have been able to appreciate the blue and white surfaces if I had just used an ordinary copier."

The second arose out of a conversation with a student who was in an art class taught by a charismatic teacher called Fred. I discovered that she lived on the other side of the city, and I asked her why she went through the daily hassle of bus transfers, early starts, waiting at bus stops in the rain, and so on, to attend that school. "Because of Fred," she said. "He's the best art teacher in the city."

It is out of individual positive experiences like these that programs blossom. When it comes to making progress along a massive front, there is, as Ted Bell posited, no substitute for a president who is a prime advocate for education. One of the last occasions on which that advocacy was displayed was almost 30 years ago when John F. Kennedy's desire that the U.S. be first to put a man on the moon was translated into large infusions of money and talent into education.

But that doesn't mean that, in less well-upholstered times, people should not make modest progress in the direction of improving the quality of education, particularly at the local level. The executive summary introduced by Joan Peterson in Thursday's panel discussion provides a model for making this kind of advancement. Its recommendations address the internal integrity of arts programs, as well as the place that the art might occupy within the context of general education.

This present meeting has provided an opportunity for those of you in 19 different locations to move this initiative along in some systematic manner, and each of you must be the judge of the extent to which it has lived up to your expectations. While I don't wish to preempt the publication of the final Snowbird report, I think you might be encouraged, following your forays into proposal articulation this morning, to hear what Stephen Dobbs had to say at the NAEA Convention in Washington last month about some of the findings from the 10 sites where Snowbird projects were implemented.

Educators and discipline specialists found that they could indeed get along, and learn from each other, even though difficulties were encountered in organizing teams from the various disciplines.

Crucial factors for success included administrative support, visibility and recognition within the university community, and knowledge of how institutional policies can be used to help the project along. Moreover, some form of ongoing assessment is necessary, so as to make sure that progress toward stated goals is being maintained.

Even if all these bases are covered, one should not set unrealistic expectations for change. For the past year or two, I have been increasingly attracted to evolutionary theory as a way of explaining and illustrating educational change. There are two kinds of evolutionists: gradualists, who believe that evolution occurs as small variations; and punctuationists, who believe that small changes are interrupted or helped along by radical shifts. Richard Dawkins has set out the gradualist position in *The Selfish Gene* and *The Blind Watchmaker*; Stephen Jay Gould articulates the punctuationist position. I became increasingly attracted to Dawkin's stance, for the more one examines so-called paradigmatic shifts, the more it appears that the momentum for change had already been created and was inexorably but imperceptibly building by inches. When one considers what parallel processing computers have been able to accomplish by trading little bits of information, it becomes clear that frequency of interaction is critical in producing what may amount to massive change. The message for a system such as yours, with your unique network of campuses and variety of human resources, is evident. You represent a parallel processing system where each unit, by making contributions to a general pool, can share in much greater benefits than you could expect to have if you each worked in isolation.

It has been impressive for me to listen to the experts that your organizing committee has brought in to provide the information and expertise that you require in order to move ahead in ways in tune with contemporary thinking in those disciplines. It has been equally impressive to listen to you, the participants in this conference, as you prepare to take concerted action to move arts education forward in the state of California.

Sunbird

Summary Reports:
Preservice Art Education Projects at 16 of the California State University Campuses

co-sponsored by
the California State University
and
the Getty Center for Education in the Arts

California State University, Bakersfield

Cultural Heritage and Visual Language

Project Co-Directors: Annabelle Simon-Cahn and Ted Kerzie

Abstract:

"Cultural Heritage and Visual Language" was a lecture/workshop series during the month of April 1990, involving four visual artists using different media and drawing from varying aspects of Hispanic/Latino/Chicano heritage. The four artists were: Amalia Mesa Bains, artist and curriculum coordinator, San Francisco Unified School District; Daniel J. Martinez, photographer and installation sculptor, Los Angeles; Gilberto Lujan (Magu), painter and sculptor, Los Angeles; and Malaquias Montoya, printmaker, muralist, UC Davis. Each artist spoke about his/her personal artistic odyssey and work for an hour and then conducted a workshop.

The audience was drawn from an interdisciplinary CSU campus base derived from the visual arts, Chicano studies, and communications and enhanced by participation from members of the Kern County School District. This group was culled from several sources. The series had been announced as a course offering for the spring quarter in the Extended Studies bulletin, *Catalyst*, and a flyer had been sent to all of the schools in the Kern County School District.

The series was videotaped for future use within the CSU system and on campus.

Goals:

The sessions were designed to touch upon a number of aspects of the use of cultural language in addressing the state framework in enhancing the visual arts curriculum. Aspects of art history and criticism were discussed (Amalia Mesa Bains and Gilberto Lujan), along with different aesthetic considerations (Gilberto Lujan, Malaquias Montoya, Daniel Martinez) and their visual and linguistic impact (Malaquias Montoya and Amalia Mesa Bains).

Outcomes:

Amalia Mesa Bains talked about Chicano art from the nineteenth century to the present and then situated her own work within the larger picture. Her workshop was devoted to her experiences in developing curriculum for minority students in the San Francisco Unified School District using aspects of culture and the visual arts to achieve this end. She left a number of publications she had developed for ongoing use by students on campus.

Daniel J. Martinez entitled his session, "Cats Hide Their Claws (Tales from the Urban Empire)." He talked about his own odyssey as an inner city child growing up in Los Angeles and, as was true for all four speakers, served as an important role model to the audience. He spoke about his own work and the importance for him of integrating his art with his political and social concerns. He is presently involved in issues of communication and has undertaken a number of international FAX projects across language barriers, and it was around these recent concerns about communication (or lack thereof) that he centered his workshop.

Gilberto Lujan (Magu) spoke of the importance of folk art in the formation of his own work and proceeded to use aspects of this sensibility in the cut-paper projects that he undertook with the students during the workshop.

Malaquias Montoya spoke of his own experiences as a child growing up in the San Joaquin Valley and the cultural discrimination he experienced, which influenced him for a long period of his life. He then made a powerful presentation of his own graphic work getting the message to his audience. His workshop was devoted to community organizing and group dynamics in organizing mural projects, the other major aspect of his work and interest.

Impact:

The series was designed to offer material for future curriculum use, and it is hoped that there will be some arena or vehicle to make copies of the videotapes (now being edited) available to other campuses, perhaps on an intercampus loan basis, or through some additional small grant to make copies of this available for all the campuses.

California State University, Chico

A Project in Visual Literacy

Project Director: Cris Guenter

Goals:
This project outlines five major goals. The outcomes of the first four goals will help to develop and establish the fifth goal.

1. The team shall design and implement a visual literacy course on the CSU Chico campus. It will be team-taught by art and education faculty.

2. The team will develop an image bank of underrepresented artists for use in university and public school education.

3. The team will design and assemble lesson/media curriculum packages for campus and public school use. The content will be based on the works of artists of color: Native American, Hispanic American, African American and Asian American.

4. The team will develop an artists series to conduct lectures and workshops and exhibit work within the course perspective (goal 1).

5. The team will develop scholarly works through ongoing educational research and discourse based on contemporary issues related to visual literacy.

Outcomes:
The five goals listed are to establish a visual literacy program in this part of the state that emphasizes the multifaceted nature of the visual arts. Strengthening the preservice education of potential classroom teachers and K-12 arts specialists, as well as enhancing the content of education within the university community and public schools, is the major outcome expected.

Impact:
The ongoing use of the supporting educational materials should impact the visual literacy teaching in this part of the state for years to come.

California State University, Dominguez Hills

Non-Western Art History Project for Kindergarten-6th Grade Student Teachers

Project Co-Directors: Louise Ivers and Lynette Thurman

Goals:

- The elementary students will gain a greater awareness and exposure to the arts of their diverse cultural backgrounds.

- The student teachers will become more knowledgeable about the prospective students they will eventually teach through the study of their art.

- The master teachers and student teachers will become familiar with the California *Visual and Performing Arts Framework* and with discipline-based arts education (DBAE).

Outcomes:

The project will provide slides of non-Western art and an accompanying syllabus for student teachers to use in their elementary school classrooms. These slides will represent art from African, pre-Columbian, American Indian, Chinese, Japanese, African American, Hispanic, and Asian American artists. The student teachers, under the supervision of their master teachers, will teach lessons using aesthetic scanning with the slides, followed by appropriate studio experiences.

Impact:

Through these lessons the students will learn about their own cultural heritage and the multicultural aspect of our society. By participating in these activities, they will develop a sense of pride in their own cultural heritage and a greater interest and curiosity about the cultural heritage of their peers. Also, all of the participants will participate in the four components of the framework: aesthetic perception, creative expression, visual arts heritage, and aesthetic valuing.

California State University, Fresno

Partners-in-Art: A Collaborative Program for Multifaceted Global Multicultural Art Education

Project Director: Paulette Spruill Fleming

Goals:

The goal of the CSUF Partners-in-Art Program is to develop a comprehensive model for preservice art education that addresses the ethnic and cultural diversity within the community, the four-county service area that the university serves, and the pluralistic society in which we live. Because multiculturalism in American society is a complex entity, professional preparation of elementary classroom teachers and K-12 art specialists needs to be multifaceted and multidimensional in its approach. The Partners-in-Art Program will respond to this challenge in four ways.

First, the program will utilize a teams concept in developing models for dialogue and collaboration between the Art Department, the Teacher Education Department, inservice public school teachers, preservice teachers, parents, children, and the local community. Second, the program will generate site-specific curriculum units that reflect through the instructional strategies, both (a) the interests, attitudes, and cultural values of the teachers involved and families represented within the selected schools; and (b) the goals of global multicultural art education.

Third, the program will identify available multicultural resources and curriculum materials within the community, as well as create materials to meet the needs of the emerging dialogue curriculum. Finally, the program will result in the development of two new courses entitled "Art, Culture, and Ethnicity" and "Community Arts Workshop," which will be available to preservice students from both departments as a clinical experience, as well as to public school teachers, parents, and youngsters in the community.

Outcomes:

The Partners-in-Art project is currently operating a pilot program with six classes in three elementary and one middle school in the Fresno Unified School District that were selected for their ethnic diversity. The Partners-in-Art project initiated the public phase of its program by offering a weekend workshop that focuses on the art and artists in Fresno. Preservice and inservice teachers, community persons, parents and children, as well as three classes from our target schools participated in the two-day event, led by CSUF faculty and staff, graduate students, and local artists.

Ongoing programs with the three schools are utilizing teams of Art Department faculty and staff, preservice teachers, and credential candidates in art to integrate the traditional and contemporary artistic heritage with the creative imaginations and interests of children in studio and criticism activities.

An interactive computer program is being written using HyperCard, which will center around the artworks in the community and include resources that teachers can use for further curriculum development. Plans have been made and the date set for next year's weekend workshop, using a similar format, but expanding and deepening the content.

California State University, Fullerton

Study and Restructure of the Core Course in the Teaching Concentration: Art 441AB, Media Exploration for Teaching Art

Project Director: Dorte Christjansen

Goals:

- Restructure the current course 441 AB, Media Exploration for Teaching Art, to meet the needs and requirements of the *Performing and Visual Arts Framework.*

- Strengthen especially component three: visual arts heritage—historical and cultural, because very limited study is available for special ethnic groups in the regular art history offerings.

- Include components one, two, and four in each assignment so students begin to make this thought pattern part of their operational process.

- Increase verbal expression to go hand in hand with visual expression.

- Acquire slides, reproductions, and video historical reference materials to set up a resource room.

Outcomes and Impacts:

- A new and better course.

- A restructure of the concentration: the current concentration offers only six units of coursework directly related to the teaching of art. The restructure of 441 A and B may result in a readjustment from the current six units to nine required units for better teacher preparation.

- Improved critical thinking skills.

- The understanding that art from different cultures and times has certain universal qualities in common.

- A look at other cultures, ethnic groups, and minorities as valued contributors to whom and what we are today.

- Raise the awareness of the components of the state framework in students so that they will always include them in their teaching.

California State University, Hayward

Preservice Training in the Visual Arts: A Discipline-Based Approach

Project Director: Joan Davenport

Goals:

- To train master teachers to instruct preservice teaching credential candidates in implementing the California Model Curriculum Standards in the classroom using a discipline-based approach to teach visual arts.

- To develop a packet of instructional materials to motivate teachers in the implementation of these techniques.

- To train master teachers to help preservice teaching credential candidates to apply discipline-based arts education using field experience in the visual arts.

- To develop a guidebook listing arts resources (sources for information, materials, field experiences, exhibits, etc.) in the Bay Area. This will be done in conjunction with the Bay Area Arts Education Consortium.

- To establish a library of resources, including slides, films, books, articles, posters, video cassettes, computer software, and other materials that would aid preservice teachers in arts education instruction. The Art Department will house and assume the responsibility of maintaining this library (on the Hayward campus).

- To develop and implement a method of evaluation to assess the effectiveness of the above-mentioned course and instructional material.

- To establish the Bay Area Arts Education Consortium, which will include Sunbird Conference participants from the San Francisco, San Jose, and Hayward campuses. They will work together to share and to develop instructional materials which will promote discipline-based arts education. Other goals include compiling the *Bay Area Resource Guidebook* and slides of contemporary artists. They will assist one another in the establishment and implementation of evaluative instruments to assess the effectiveness of each other's projects.

Outcomes and Impacts:

- Provide for ongoing leadership — Master teachers who have participated in the courses might become leaders or mentor teachers for the next group of teachers to participate in the workshops.

- Develop new teacher support — Preservice teaching credential candidates who have had master teachers who have taken these courses might take the same courses after they have received their credentials. This would provide them with a support network in their first year of professional service in teaching.

- Establish a Master of Arts Education Program — This would include the performing arts (dance, music, drama, etc.), as well as the visual arts (drawing, painting, printmaking, photography, sculpture). It should also include advanced technological techniques in the arts involving electronics and computers. This would be in keeping with the goals stated in the framework and would provide an exciting and needed dimension to current educational offerings. It would include experience in interdisciplinary and multicultural arts.

- Develop improved resources for training teachers in the areas of art criticism and aesthetics.

- Work with the Liberal Studies Department to include background in a discipline-based approach to the arts as part of their program. Multicultural arts and an interdisciplinary approach could be emphasized.

- Work to assess and to revamp the prerequisite requirements for applicants to the Single Subject Teaching Credential Program in Art and the Multiple Subjects Teaching Credential Program. Background in discipline-based arts education should be included.

- Generate more support for the arts from the university leadership.

Humboldt State University

Art Benchmarks

Project Director: E. Stuart Sundet

Goals:
To enhance the third component, *Visual Art Heritage*, of the *Visual and Performing Arts Framework*

- in Humboldt's preservice art education programs for liberal studies/multiple subjects students,
- for art students enrolled in the NTE single subject waiver program and
- among student teachers in the teacher preparation programs by providing them with an accessible collection of examples of historically significant art in the form of 600 + photographic color slide transparencies surveying the history of art through the ages from a global multicultural perspective,
- multicultural art (including African American, African, Native American, Oriental, Middle Eastern, and Latin American) and
- eighteenth- to twentieth-century women artists.

This slide collection is augmented in-house with

- ten copies of Gardner's *Art through the Ages* (eighth edition),
- three sets of Laura Chapman's *Discover Art* series,
- Guy Hubbard's *Art in Action* series, and
- Kay Alexander's *Learning to Look and Create*; The SPECTRA Program.

Outcomes:
During this initiating semester, each student enrolled in one of Humboldt's two required art courses for LS/MS waiver majors

- researches a self-selected period of art history from *Art through the Ages* and other sources (currently, choices are from 22 time periods);

- makes a 15-minute slide presentation on the most historically significant, benchmark art forms of that period, including the artists, style, form, and chronology (aesthetic and cultural criteria, materials, process, and cultural and geographic influences);
- writes an art project plan relative to the period, including all four components of the art framework and according to the tenets of discipline-based art education; and
- micro-teaches and successfully completes an art lesson with four to six colleagues.

Impact:
Students personally research a period of art history and hear about and see other significant art benchmarks from a global, multicultural perspective, ranging in time and skill from the caves of Lascaux to the most recent uptown trend. They gain knowledge and a spectrum of insights into practical aesthetic application, not only for themselves, but for their future students as well.

This proposal enhances:

1. the opportunity for preservice elementary teachers to acquire a more substantial foundation in art history,
2. the training and reinforcement of all art education students in the use of and ongoing professional use of art history examples, and
3. the improved, more intelligent writing of project plans.

California State University, Long Beach

Program Revisions in Art Education at California State University, Long Beach

Project Director: Mary Ann Stankiewicz

Goals:

- Revision of ART 305, Perceptual Skills for Teachers, under the direction of Betty Edwards
- Addition of over 1,000 slides of multicultural and contemporary visual art to the art department slide library; collection of educational materials from area museums
- One-day workshop for invited faculty to share information on current developments in art education and to invite their input for future program revisions
- Written evaluations by off-campus consultants: Jon Sharer of Arizona State University and Diane Brigham of the J. Paul Getty Museum

Outcomes and Impacts:

1. In order to bring the course content of ART 305 into line with the multifaceted approach suggested by the four components of the California *Visual and Performing Arts Framework*, Betty Edwards has incorporated aesthetic perception, art criticism, and art history with drawing production and review of research in human brain hemisphere functions.

2. Elisabeth Hartung selected an advisory committee of faculty, students, public school art teachers, and other visual arts professionals to aid her in selecting images of non-Western visual arts and contemporary art by artists of diverse ethnic backgrounds. Examples of commercially available art education materials have been organized into an art education resource room, which also includes examples of handbooks and educational materials from area museums.

3. A one-day workshop for invited faculty and administrators from the Art Department, Design Department, Philosophy Department, and Graduate School of Education was held on March 9. Participants were asked to contribute suggestions for program reivsion; Jon Sharer was an invited speaker.

4. Jon Sharer and Diane Brigham each received a packet of materials describing the art teacher preparation program at CSULB, the university, and California standards for art education. During their two-day visits to the campus in March, they met administrators, faculty, and students. A written report from each evaluator will be included with the final grant report.

California State University, Los Angeles

Cultural Kinship Expressed through Visual Forms and Storytelling

Project Co-Directors: Geraldine Diamondstein and Wanna Zinsmaster

Goals:

- To draw an analogy, through similarities and differences, between the oral traditions of storytelling and the visual language of forms among African, Asian, and North American peoples.

- An awareness of the continuity between myths, values, beliefs of these non-Western societies embodied in stories and visual artifacts.

- To examine misconceptions regarding "civilized" and "uncivilized," "fine" and "primitive" art.

- Demonstrate the importance of the arts in affecting and reflecting cultural kinship in our own and other cultures.

Outcomes—Participants:

Documentation will be provided as tangible outcomes to serve as resource materials: Journals of visual notations (drawings) made during and after museum visits and verbal notations of storytelling; Xeroxed booklets compiled from selected transcripts; bibliographies of art books, folktales, museum and community resources; gift books, one of art objects, one of folktales.

Each participant will produce curriculum units, plans, or prototype lessons relating non-Western art forms and storytelling and integrating the arts with selected subject matter.

Impact:

Participants are drawn from university students, elementary teachers, museum educators and docents. The transformation of their own creative experiences (drawing and storytelling) and the dissemination of project materials will reach a broad audience of children and adults in museum and classroom settings. The impact will also be felt through the exposure to the diversity and availability of local museums and the L.A. Public Library's rich holdings of African, Asian, and North American folktales.

Outcomes—Host Institution:

This is being initiated as a special topics class (spring 1990) with team-teaching between two faculty members of different schools. The intended outcome of cross-listing is a permanent interrelated course which will serve the shared mission of the teacher preparation programs of both. A projected resource center, housed in the Curriculum Library of the main library, accessible to all students, will include audio and video tapes of storytellers; bibliographies; sample curriculum units, books on African, Asian, and North American arts and oral traditions; museum information and materials not present in the library.

Impact:

The impact is twofold: It is the first such collaboration between these two departments; it offers a unified interdisciplinary approach to relating art forms using museums as a primary source of knowledge. This campus has the most ethnically diverse, heterogenous student population in the CSU system. It is hoped that the impact will come from addressing issues that illuminate and effect an understanding of the commonality of human experience.

California State University, Northridge

CSUN Visual Arts Resource Center

Project Director: Paul Kravagna

Abstract:

A CSUN Visual Arts Resource Center was established at California State University, Northridge to provide materials and workshops designed to help preservice professors and students understand how to develop and use a K-6 multifaceted, discipline-based art education curriculum. These multifaceted materials and workshops focused on the disciplines of art history, art criticism, aesthetics, and studio art as found in the California *Visual and Performing Arts Framework.*

Goals:

The basic goal of the grant was to establish the CSUN Visual Arts Resource Center in order to provide the preservice art education community—including professors of the various departments and disciplines of art, art education, and their preservice students—with materials and a program of workshops to promote the use of a multifaceted approach to art education.

Outcomes:

The products or events produced by the establishment of the center are as follows:

- Student and teacher kits and texts with a multifaceted approach were reviewed, evaluated, and purchased.
- Other student and teacher kits and texts were donated.
- Donations were obtained of literature on a multifaceted or discipline-based approach.
- Study reproductions belonging to Art General Studies have been placed in the same area as the Visual Arts Resource Center so professors may use them together.
- Professor Tom Bradley has prepared and donated a kit of six major photographers with 60 slides, biographical information, commentaries on each photographer by an art critic or historian, and suggestions for curriculum use.
- Several copies of the California *Performing and Visual Arts Framework* were donated.
- Preservice students in five art education classes have developed lesson plans using concepts from the arts framework and information from the curriculum collection.

- A packet of papers describing the discipline-based or multifaceted approach to art education has been developed.

- Preservice students in three art education classes prepared sample lesson displays on charts from the resource center texts and kits for their own use and use in workshops.

- Flyers to 150 preservice faculty were prepared and delivered inviting them to a preview and workshop demonstrating the multifaceted approach.

- Three art education classes were used to try out the workshop procedures. Two group workshops, one with graduate students and one with preservice professors at CSUN, were held. Five individual workshops/tours were held with art education faculty and art education professionals.

Impact:
The director of the center and the chair of AGS revised a capstone course for preservice liberal studies majors. Though not part of the product of the center, the use of the arts framework and the multifaceted approach clearly influenced the writing. The project director wrote a proposal for lottery funds to complement the Visual Arts Resource Center. The proposal was for interactive video and computer capability to use with the curriculum collection.

Overall results of the Sunbird grant show nine art education classes used the new purchased and donated materials. Five of these classes used the materials to help write framework lesson plans. About 27 preservice professors have taken part in individual or group workshops concerning the use of multifaceted materials that fit with the arts framework. About 50 kits, texts, and books and binders are part of the center's collection. This means hundreds of separate items. More materials and texts will be accepted as space becomes available.

Art education professors are already using the collection to demonstrate the multifaceted approach to art education to preservice students. They are concerned that they continue to have the collection close to their classrooms.

Students report the multifaceted lessons based on the arts framework is much appreciated by the teachers in their field experiences. Their mentors especially like the use of art reproductions to talk about concepts in art.

California State Polytechnic University, Pomona

A Blueprint for Hypermedia Instruction in Art Education

Project Director: Robert Muffoletto

Abstract:

The original proposal submitted to the Sunbird project called for the development of an easy-to-use authoring system for teachers and several sample lessons. The results of the project are mixed. Inasmuch as the project did not result in the creation of software, the project team has not met its stated objectives.

However, a large amount of research, design, and work has been done, and the fruits of this labor are a blueprint for a hypermedia learning environment that can support serendipitous, curiosity-driven browsing, as well as providing structured instruction on demand. Moreover, the design of this hypermedia environment provides a blueprint for the art teacher to organize and develop ideas that can then be collaboratively produced. Finally, the end product can be easily integrated into a larger hypermedia learning environment.

Goal:

The project explored the question: What is the best way to help an art teacher with a good idea to capture, expand, design, and ultimately produce a high-quality multimedia instructional program?

- How could any author add to the growing body of knowledge and know that the effort in production will be well spent and not lost in a sea of unlinked and unlike computer files?
- Can a tool or system be devised that will let art teachers—or any one else for that matter—develop and share their knowledge in a large, well-structured learning environment?

How will the user be able to achieve the following goals:

- Browse through a huge database and follow spontaneous associations based on curiosity?
- Get a feel for what is contained in any one module?
- Be able to find related modules through database-style keyword searches?
- Be able to receive structured instruction if desired, or if directed by a teacher?
- Be able to retain control over the learning experience, skipping what is known and studying and practicing what is needed?
- Be able to navigate through the large database without getting lost?

These issues needed to be addressed before the project could continue if the final database was to be understandable and usable by a real student.

Outcomes:

A Concrete Development Methodology

The following list details the steps necessary for an art teacher to follow in the development of an interactive multimedia instructional program based on the hypermedia/instructional design presented here.

- Choose a subject (art education).
- Create a concept list to be covered (curriculum).
- Divide the list into functional categories.
- Write educational objectives for the module.
- Develop metaphors for the learning environment, i.e., an instructional metaphor, a visual metaphor.
- Structure the lessons, practice sessions, and mastery tests for each glossorial. Include access to the image pool available on laserdisc, as well as computer-based capabilities such as text, graphics, animation, and sound.
- Develop a pre-test for the check-in area.
- Develop a comprehensive post-test for the check-out area.
- Design or script the lobby overview.
- Design (perhaps with assistance) an attract loop for the module.
- Design (perhaps with assistance) the learning center screens, visual gateways to the glossorials.
- Develop what you can, and seek assistance from the team for computer programming, graphic design, sound design, and other concerns.

Impact:

With this procedure, it is believed that virtually any teacher will have the capability to create a viable, valuable hypermedia instructional program, because the steps to producing this kind of program are known. The design team that started out this project did not have this tool and, as a result, did not reach the point of actually creating software before time and funding ran out.

California State University, Sacramento

Sunbird: CSU/Getty Sacramento Project 1989-90

Project Director: Donald Herberholz

Goals:

This proposal specifies a project intended to further bring the curriculum of the CSU Sacramento Art Department into conformity with a multifaceted approach to art education. Members of the project team are all full professors in the Art Department. Each has demonstrated a concern with recent efforts to revitalize art education in accordance with the principles of discipline-based art education (DBAE), as advocated by the Getty Center for Education in the Arts.

Professor Jose Montoya would revise an advanced preservice course in understanding art, with particular emphasis on incorporating a multicultural approach. Professor Donald Herberholz, presently chairman of the Art Department Curriculum Committee, would coordinate the project, in particular as it affects the single subject credential program in art. Professor Lita Whitesel would study ways in which the new multifaceted approach would affect standards for student teaching.

The project described in this proposal is designed to accomplish the following:

- Revise the course Art 135—Advanced Art Studio, as it relates to the CSUS preservice program for prospective teachers of art, including a multifaceted format for four components of the California *Visual and Performing Arts Framework*;
- Add Art 135 to the CSUS art waiver program and the art emphasis of the liberal studies program;
- Align all art preservice courses in a sequential pattern for both the single subject major and the art emphasis of the liberal studies major.

Art 135 would be revised to include, with equal emphasis, the four major components of art from the California *Visual and Performing Arts Framework* and the *Model Curriculum Standards*, which are: aesthetic perception, creative expression, visual art heritage, and aesthetic valuing.

Outcomes:

A proposed revised description of Art 135 is as follows:
Art 135—Understanding and Creating Art, Level II. The course would deal with the four major aims of multifaceted art programs, which include creating art, perceiving and responding to art, understanding the place of art in history and culture, and making reasoned judgments about art. Emphasis would be placed on preparing students to teach art at the secondary school level. Lecture and laboratory—3 units.

Impact:
The preservice program revision would include input from high school art teachers and place an emphasis on the art heritage and culture of the four major ethnic groups typical of the Sacramento area—Asian American, African American, Native American, and Chicano. Departmental faculty members representing those ethnic groups would be invited to participate in the ethnic art heritage aspect of the revision.

San Diego State University

Model Curriculum for Preservice Art Education of Elementary Art Education Majors

Project Director: JoAnn Tanzer

Goals:

- Develop a course outline for Art 387, Art Concepts for Teachers.
- Prepare a set of sample lesson plans to be used as examples for instructors of Art 387.
- Investigate visual materials appropriate for Art 387.
- Expand the concept of the Art Concepts for Teachers course relative to the investigation of individual artists, past and present, the analysis of art, the components of art and the individual student expression of art.

Outcomes:

The art program at San Diego State University has included one course designed to present the concepts and materials for the elementary classroom teacher. A new course entitled Art 387, *Accessing Art, an Introduction to the Concepts of Art and Their Application to the Elementary School Curriculum*, is the product of this project. Students enrolled in this course will have direct experiences in art production, art criticism, art history, and aesthetic valuing. The position we have taken in preparing this curriculum is that the classroom teacher should be given a model curriculum from which to pattern classroom presentations and understandings. In this plan we have emphasized the restructuring of the existing course to be built on pivotal centers of work with specific emphasis in history, production, critical analysis, and aesthetics. The suggested themes of work are not intended to be all-inclusive or limiting in any way.

Impact:

- Realization that the artistic expression of the great artists of the past and present and the creativity of the elementary student artist of the future are related.
- Understanding that art does not function as a separate entity in the elementary school, but can be incorporated into all facets of the curriculum.
- Self-confidence in the construction and selection of programs of art for children.
- Enjoyment in the processes of art so that elementary students can be given the opportunity to function and create in the world of art.

San Francisco State University

Issues and Approaches in Contemporary Arts and Their Application in the Classroom

Project Director: Leonard Hunter

Goals:

- Familiarization of future teachers with the ideas and art forms in contemporary art, especially those art forms that incorporate and integrate all of the arts.
- Instruction in presenting and using contemporary concepts and art forms in the classroom.
- Instruction in how these concepts and art forms relate to children.
- Instruction in the use of modern technology such as video and computers.
- Familiarization with the California *Visual and Performing Arts Framework* and its implementation in the classroom.

Outcome:

The first course was taught in spring 1990 by a team consisting of Christine Tamblyn—art theorist, critic, and aesthetician—and Julia Marshall—artist and art educator. It addressed a series of artistic, pedagogical, and social issues bearing on the effective teaching of art to children. These included contemporary forms of visual arts, interdisciplinary arts, multicultural arts, new technologies, and new forms of artistic expression. The course introduced art-making concepts ranging in scale from intimate to environmental, and worked with both static and time-based artistic expressions (video, performance, animation) in a variety of materials and media ranging from traditional to postmodern. The course required students to learn about traditional art. It also asked them to examine current social context and to work with art forms and expressions that give voice to issues of contemporary personal and social relevance, such as feminism, urban design, environmental abuse, and social ills (drugs, homelessness, and the like). Art media, forms, materials, and scale were related to cultural and art historical contexts.

Impact:

The course had several major effects. The course taught skills of conceptualizing and developing lesson plans for wide-ranging arts projects that approached art as a separate discipline and as part of broader social and intellectual currents. It enabled students to contact and utilize extramural arts resources, such as museums, presenting organizations, and individual artists representing many cultural traditions. The course demonstrated the value of hands-on exploration in developing self-esteem, self-expression, and creative problem-solving abilities. It developed a better understanding of art as a cultural heritage. It examined the way the arts influence social perception. Each lesson emphasized direct artistic experience and examined the critical, art historical, and aesthetic implications of projects.

San Jose State University

Multicultural Arts in Education

Project Director: Pamela Sharp

Overview:
The goals of the San Jose Sunbird project have been to create a more unified program of instruction in arts education through increased faculty, student, and community interaction. Outcomes of the project include the establishment of a multicultural arts curriculum resource library and the development and implementation of a new course in multicultural arts education.

Background:
Sunbird has been a joint project in creative arts and art programs. The project continues to grow. Creative Arts is an interdepartmental program in the School of Humanities and the Arts, housed in the Art Department. The program offers a BA degree in creative arts, which leads to a multiple subjects credential with an arts emphasis. An MA program in creative arts, designed to deepen practicing teachers' knowledge and sensitivity to the arts as interrelated and multicultural, is also offered as a special major. Art education is an area of concentration offered as part of the major in art. A BA degree in the art education concentration prepares students for entry into single-subject credential programs. An MA program in art education offers advanced work in a variety of areas in both elementary and secondary education for practicing teachers who have a background in art.

Multicultural Arts Curriculum Resource Library:
Resources for teaching multicultural arts have been assembled in the art education office in the Art Department. The materials, which include curriculum guides from Bay Area and national museums, commercially published curricula, faculty- and student-developed instructional materials, books, video and audio tapes, reproductions, and examples of folk art, are available to art education faculty and students for review and use in the development of new materials. Student teachers and returning teachers are invited to check out materials for use in their classrooms.

As part of the project, a survey was conducted of artists and arts organizations in the Santa Clara Valley who are currently working or would like to work in school arts programs. Modeled after a similar survey conducted in San Francisco by the San Francisco Education Fund and the subsequent publication of a guide, the intent of the survey is to provide information for schools on local arts resources. Of more than 100 survey forms sent, 35 have been returned. This first attempt is seen as a beginning; the guide to arts resources in the San Francisco area has grown over a five-year period and is now in a third edition with more than 200 entries.

Outcomes:
A new course, CA/Art 139: Multicultural Arts for Children, has been accepted as a permanent addition to course offerings in art education. Focused on multicultural and interdisciplinary issues

and ideas in the arts, the undergraduate, upper division course for students has become part of required course work in creative arts for students preparing to enter credential programs leading to multiple subjects credentials. It is also recommended for art majors preparing to enter the program leading to single subject credentials (secondary). The course attends to correlations of visual art with music, drama, and dance content and methods of inquiry in the following areas: arts history, criticism, aesthetics, and production. The course is cross-listed as both creative arts and art, and although primary responsibility for the course now resides in the Art Department, over time the course could be taught by faculty members from other arts areas, with assistance from members of the local multicultural arts community.

Impact:

The development of the course has provided opportunities for San Jose State faculty to work together on a common project and has stimulated interest in and expansion of the multicultural content in art education courses, both by faculty directly involved and by other faculty in the School of Humanities and Fine Arts. Released time was awarded by the dean again in the fall of 1990 for further development of multicultural course materials for both Art 138: Studio Experiences for Young People (the basic course in art education) and CA/Art 139.

California State University, Stanislaus

Sunbird Stanislaus

Project Director: Martin Camarata

The Conference:
On May 18, 1990, the Art Department, under the grant from the Getty Center for Education in the Arts, sponsored a regional conference entitled "ART 90." The purpose of the conference was to:

- Identify needs and available resources in the region;
- Articulate the current and future role of the university with regard to art education in our six-county region; and
- Inform teachers and districts of the essential goals of art education (including the state framework on the visual and performing arts) and the importance of art education in the school curriculum.

Outcomes:
The conference was successful beyond our expectations, with eighty people including art teachers and art consultants attending. With the permission of four speakers, the program was videotaped and will be available to those who attended. The intended use of the videotape is to share the forum with other teachers, administrators, and parents in the six-county region. A survey was conducted to help plan a summer arts institute on our campus. Due to the summer recess, the results have not yet been assessed.

Plans were underway during the summer of 1990 to meet with selected teachers and art consultants to assess the project and begin developing a plan for future articulation of goals and art programs in the region and for a series of meetings in the fall to develop the summer arts institute for teachers and children. We are also in the process of purchasing slide sets of world art to be used by teachers in the teaching of art for grades K-12.

Impact:
In the fall the campus cognitive studies faculty will consider the significance of the role of art education in art technology and human values.

Sunbird Projects Directory

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(209) 667-3122
Project Director: Martin Camarata

APPENDIX

SUNBIRD SEMINAR ON PRESERVICE ART EDUCATION

cosponsored by
The California State University
and
The Getty Center for Education in the Arts

May 1989

REQUEST FOR PROPOSALS

The purpose of the Sunbird Seminar on Preservice Art Education is to bring together faculty teams to exchange ideas and plan for the strengthening of preservice programs in art education. Such programs for teacher credential candidates exist on the campuses of the California State University. This Request for Proposals (RFP) invites applications from the participating campuses to follow up their attendance at the Sunbird Seminar with an individual campus project during the academic year 1989-90. The campus projects offer opportunities to design and develop preservice art education programs by encouraging and fostering the multifaceted approach to art, which is a theme of the seminar and is mandated by the State Department of Education for California schools.

Nature and Scope of Projects

Proposals for project awards will be accepted for consideration that develop and implement a multifaceted or discipline-based art education as significant content in the professional preparation of elementary classroom teachers and/or K-12 art specialists. The form of such projects is open.

Examples might include:

- the design and implementation of a course or courses in the undergraduate and/or graduate curriculum;
- the preparation of materials for the support of preservice training;
- the testing of instructional strategies or curriculum materials in classroom sites by student teachers; and
- the design and testing of methods to assess the content of preservice art education courses.

Projects may be proposed that last for up to nine months.

Content of Proposals

Proposals for awards should be no longer than 10 pages (excluding attachments) and should include the following items:

- *Title* and a 100-word *Abstract*;
- *Description*, including goals and products, methods, and evaluation;
- *Background*, including a synopsis of current professional preparation programs or offerings in visual art education, and previous experience and/or involvement of the institution, department, and/or faculty with the multifaceted or discipline-based art education approach;

- *Budget*, including a line-item breakdown for each project expense and a brief rationale for each line item. Expenses may be listed for materials, speakers' or consultants' honoraria (maximum rate: $250 per day), photocopying and printing, and other design and development expenses. Funds may not be used to purchase equipment, for salary payback, or indirect costs for administration of the award.

- *Timetable*, including all phases and products, and an interim progress report and a final narrative project report. The final report will be due no later than May 30,1990.

- *Personnel*, accompanied by 1-2 page VITAE of the principals involved and a discussion of their roles; and

- *Administrative Support*, including letter(s) of support from appropriate administrators at your institution. This must include commitment from the authorizing official(s) for release time as discussed below.

Eligibility

This Request for Proposals is limited to those campuses that sent teams to participate in the Sunbird Seminar in Long Beach, co-sponsored by the California State University and the Getty Center for Education in the Arts. Projects must include the participation of at least one member of the faculty team attending Sunbird. Other faculty will be drawn from art education, the art disciplines, education, and related disciplines. At least three WTU must be committed for at least one semester in release or assigned time for a faculty member to coordinate the project.

Awards

Awards of $3,500 for 3 WTU (1 semester) and $7,000 for 6 WTU (2 semesters) will be made, based upon review of the proposal by a panel of CSU faculty peers. Only one proposal may be submitted from any one institution.

Submission of Proposals

Please submit nine complete copies of the proposal and attachments by June 23, 1989. Notification of awards will be given by August 15, 1989.

Send proposals or inquiries to:

Sunbird Seminar Campus Projects
Office of the Chancellor—Special Programs
The California State University
400 Golden Shore, Room 214
Long Beach, CA 90802-4275
(213) 590-5768

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